House & Garden

CONDÉ NAST PUBLICATION

DOUBLE NUMBER
in two sections

In this Section:
Modern Decoration

In attached Section:
Spring Color Parade



April 1941

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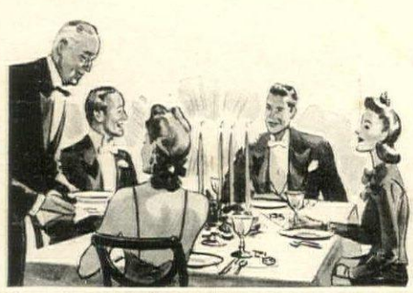
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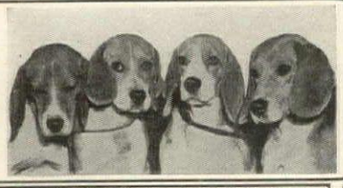


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THE Airedale is perhaps the easiest of all dogs to train by reason of his intelligence. He is most observant of what goes on around him. He has deep powers of concentration. Teach him a lesson once and he remembers it always. Ch. Walnut Clipper of Freedom; owner, A. L. Zeckendorf



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IT WAS as a working terrier that the Airedale came into existence, presumably by the cross of an Otterhound and a broken-haired terrier. They were called "Waterside Terriers" and then Bingley Terriers, and finally Airedales. Champion Duchess of Scent of Merzhill. Owners, Dr. and Mrs. Merz



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MART

of pure bred dogs



ONE OF the pillars of the Airedale breed and one whose name was found in the pedigree of almost every well known Airedale of the present day is Champion Flornell Mixer. He was imported from England in 1926 by Percy Roberts who showed him at every show in United States



AIREDALE color: head and ears, rich, hard tan, except dark markings side of skull, ears darker shade. Legs, up to the thighs and elbows, tan. Body black or hard grizzle, latter is generally of the hardest texture. Average weight 50 pounds, Ch. Croftlyn's Own Mickey. G. L. L. Davis



THE general appearance of the Airedale is that of a muscular, active, fairly cobby terrier. In galloping he moves like a racehorse. His movement is a dream of motion; he looks exactly what he is—a gentleman and a sportsman of true worth. Ch. Starlight Ace; owners, Mr. and Mrs. Rudy



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THE DOG

House & Garden's gallery

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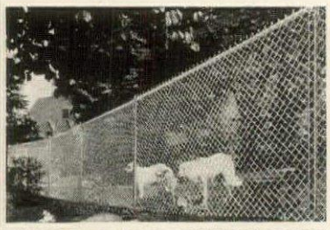


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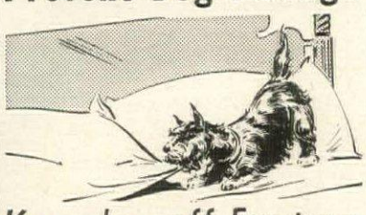
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MART
of pure bred dogs



THE Airedale is by instinct a perfectly mannered dog in the house; very unobtrusive; will lie in a selected spot (near you) and be perfectly mum until strange footsteps impinge on his consciousness—and then he warns that a stranger seeks attention. Jane Francis Kamp, Boston



THE versatility of the Airedale was demonstrated when he went with the Col. Theodore Roosevelt Expedition into the deepness of the Dark Continent, and brought back the praise and acclaim of every member of that famous Expedition. Broadcaster of Harham; owner, H. M. Florsheim



THE Airedale has often been called the three-in-one dog in sports, combining the virtues of Pointer, Spaniel, and Setter, but never quite forgetting or losing his terrier inheritance of keenness and thoroughness in doing his natural work. Tiger of Deswood; owner, Mrs. Leonard Smit

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Dog owners, fanciers and breeders like these sturdy "Buffalo" Portable Kennel Yards because of the easy protection they give, they can be enlarged or changed around without work.

Provides Attractive Exercising Quarters, Insures Safety of Stock

"Buffalo" Portable Fencing is modern, strongly made and will not shift, sag or turn over. It has no posts to bother; instead patented fence clips are easily and quickly applied. Merely shove pin legs into ground and you have firm fencing.

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Each section of "Buffalo" Portable Kennel Yard has frame of strong, continuous copper-bearing round steel band heavily galvanized. Fabric is diamond mesh copper-bearing wire thoroughly galvanized. Sections can be easily arranged for most any size yard you desire—suitable for estates, suburban homes, or for average city lots. Surely an ideal way to let your dogs exercise and play freely from harm. Buffalo Wire Works Co., Inc., 475 Terrace, Buffalo, N. Y. (Est. 1869 as Scheeler's Sons).

Send $27.50 for Assortment No. 1-A making an enclosure 7x14x5 ft. high, complete with gate and fittings. Or send 6c today for helpful new "Buffalo" Portable Fencing Booklet 89-F. 4

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3½ ft. x 5 ft. . .	27.50



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Use Liquid **CHAPERONE**



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There's MAGIC for your wardrobe in APRIL 1st VOGUE

HERE'S the neatest trick of the season in fashion legerdemain! In the turn of a page, April 1st Vogue doubles the effectiveness of your wardrobe dollar! Before your very eyes, you'll see performed the amazing feats of the Elastic Budget and the Expanding Wardrobe.

16 Pages of Fashions for Limited Incomes

You'll discover how to create chic from a shoestring with the dozens of inexpensive clothes selected by Vogue's editors. You'll find a wardrobe for the career girl who lives on $30 a week. And, if there's a wedding date on your calendar, you'll want the dream of a bridal gown in Vogue's Under-$20 bracket.

50 Proposals for the Bride

April 1st Vogue gives you new bridal ideas from wedding veils to wedding stationery. Among its 50 proposals — all eminently eligible — there are wedding gifts, lavish and limited . . . trousseaux . . . linens and silver . . . and a group of interiors brimful of new decorating suggestions.

Vanity Fair Features

April 1st Vogue is charged with stimulating features as well as fashions. Appearing in its pages are Salvatore Baccoloni, the new basso-buffo at the Metropolitan Opera . . . Carmen Amaya, the astounding Spanish dancer whom Toscanini praised so highly . . . Major Barbara — Shaw's play, in its British movie version. Reserve your copy at your newsdealer's today.

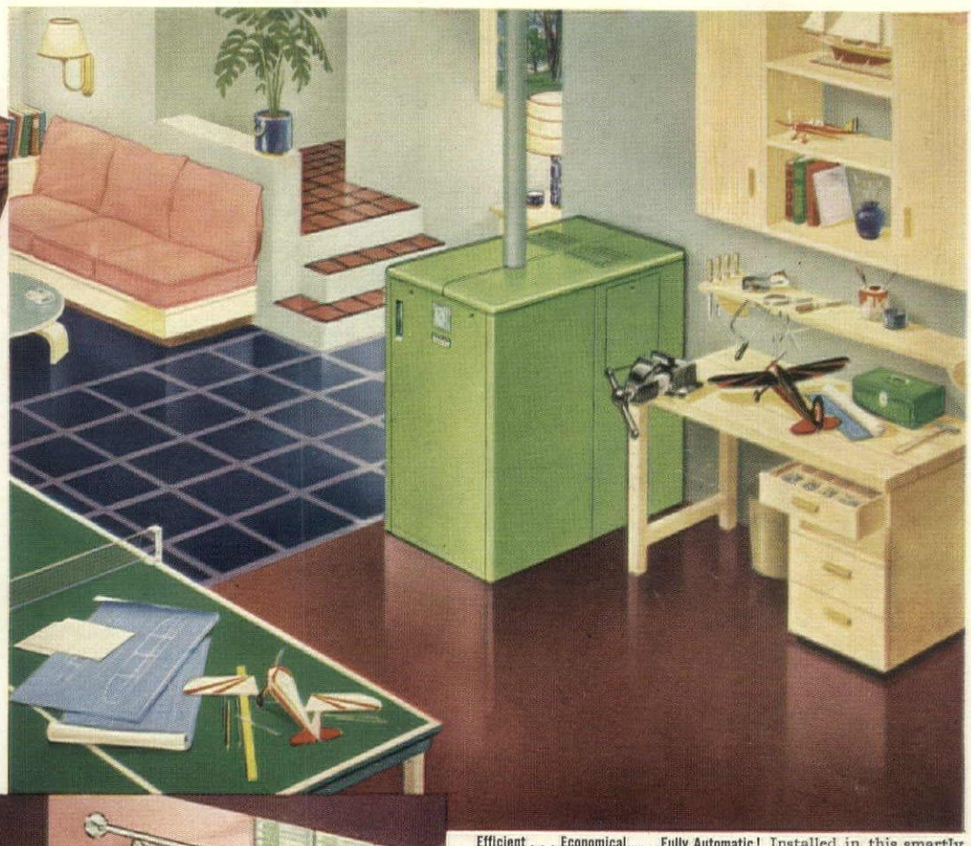
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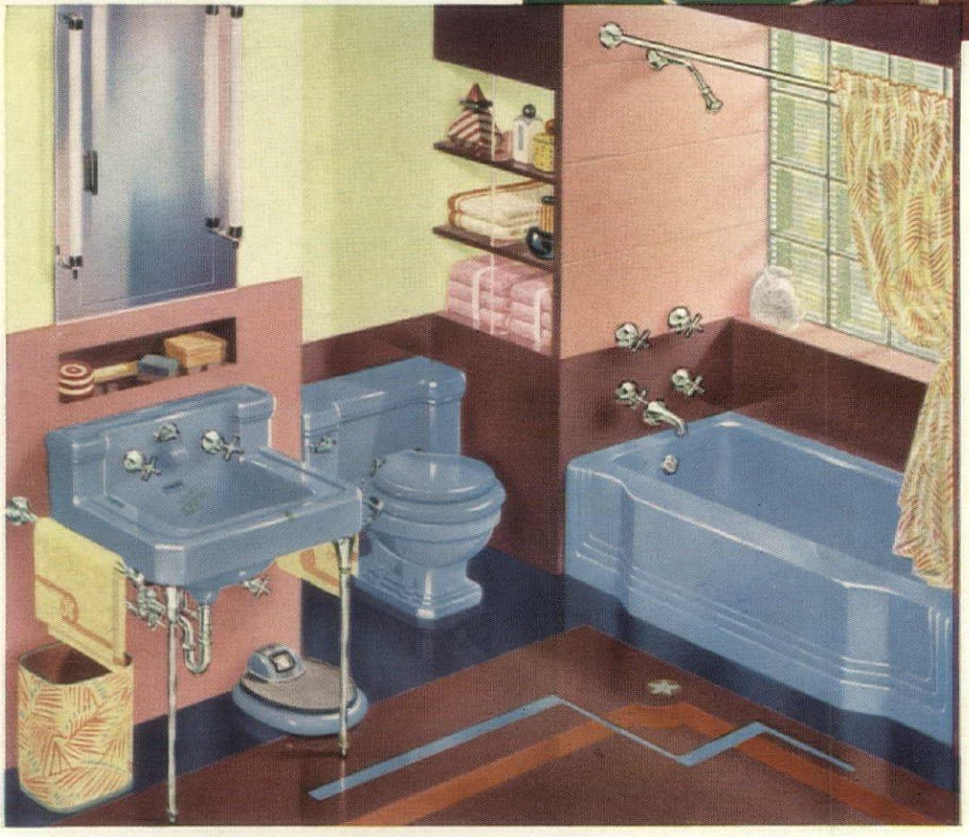
Daddy, when I grow up I'm going to have a house like ours!



Color... Charm... Life! This beautiful bathroom has all three—thanks to the "Standard" Master Pembroke Bath, One-Piece Closet and Companion Lavatory—all in Clair de Lune Blue



Efficient... Economical... Fully Automatic! Installed in this smartly appointed basement playroom, the inexpensive Arcoflame Oil Heating Unit No. 8 keeps the whole house warm and comfortable!



BRING a new thrill in living to the *whole family* . . . bring new comfort, beauty and convenience to your home easily and inexpensively with AMERICAN Heating Equipment and "Standard" Plumbing Fixtures!

You'll enjoy constant, economical comfort whether you select an AMERICAN Boiler and Radiator Heat, or a Sunbeam Warm-Air Furnace or Winter Air Conditioning Unit—for Coal—stoker or hand-fired—Oil or Gas. You'll glory in the rich beauty of "Standard" Plumbing Fixtures, available in many smart styles, in white and 11 magnificent colors.

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Henry M. Reed.
CHAIRMAN

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HOW TO WORK MIRACLES IN YOUR HOME FOR LESS THAN $100

By Joyce Bright

1 I suppose we all have our particular problems in our homes. A friend of mine was telling me about hers. Her husband likes to take shower baths, and their house has a shower stall in the bathroom especially for him. Well, it seems that every time he'd turn on the water, the curtain would get wet, and wrap around his legs at the slightest provocation, and he'd have to practically *fight* his way out of the stall, and Janet's life was hardly worth living because he grumbled so much. So she quietly arranged to have a plate glass door on the stall instead of a hanging curtain. Now her husband can take his showers without curtain trouble of any kind . . . with lots of light, besides, to keep him cheerful! And the shower door didn't cost much more than he'd pay for a ringside seat at a prize fight!



2 Isn't it astonishing how little things can make such a big difference sometimes? The other day I was invited to luncheon at the home of another friend of mine. I've eaten lots of meals there, but this time, when I walked into her dining room, I almost halted dead in my tracks with amazement. The whole room looked different. It had more sparkle, more life, more smartness than I'd seen in it before. At first, I wasn't sure just what made the difference. But suddenly I saw what it was. Mary had covered her dining room table with a mirror top of gunmetal color. A simple little trick . . . you've no idea how it snapped up the whole room with its bright reflections! I commented about it to Mary, and she said that anyone with $35 or $40 could do the same thing for her dining room.



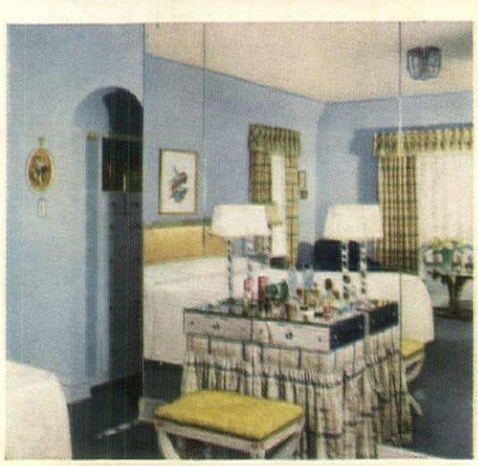
3 I was telling my sister-in-law about it, afterwards, and she said she wanted me to see a trick *she'd* done in her house to answer a common problem. She has a living room that's very long and narrow, and with walls painted a lovely dusty pink color. She wanted to make the room seem broader, and get rid of that narrow compressed look. So she had a Pittsburgh Glass Dealer here in town put a large structural mirror over the living room fireplace opposite the windows . . . and she's delighted with the results! That mirror makes the room seem twice as spacious as before, and twice as light, too, because it reflects the windows across from it, you see? The nicest thing about it is that she found she could get her mirror in a flesh color that harmonized just beautifully with her pink walls.



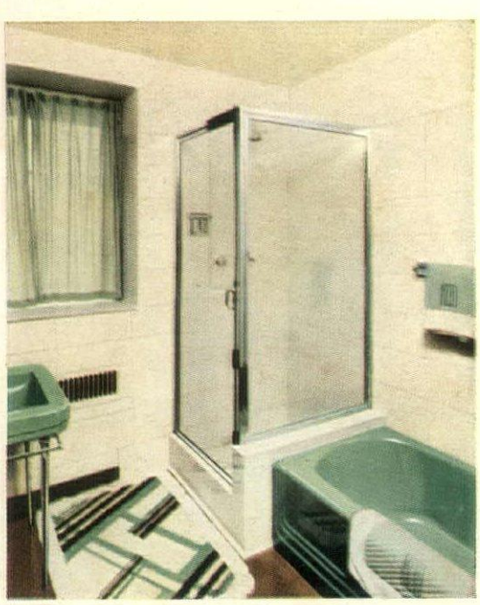


TO MAKE ROOMS GROW BIGGER use Glass

ROOMS NEVER SEEM CRAMPED when glass is skillfully used to give them spaciousness. See how strikingly glass makes this living room grow. Large Pittsburgh Mirror panels behind the settee actually seem to double the size of the room. And the all-glass table, with mirrored base and Heavy Plate Glass shelves, heightens the effect of size and smartness. John Tavis, designer.



CAN YOU IMAGINE a lovelier bedroom vanity than this? The mirrored wall behind it multiplies all the color and light in the room. What's more, it gives the lady who uses it the assurance of accurate, true reflections to help her in her grooming. Note how the top and edges of the vanity itself are also mirrored. Designed by studios of Serge Sacknoff.



EVEN YOUR BATHROOM can be made to grow in size and beauty if you dress it up with reflective walls of Carrara Glass. Carrara comes in ten delightful colors. It never stains or fades. And a damp cloth keeps it clean. A Plate Glass shower enclosure like this is another popular way to bring your bathroom right up-to-the-minute. Willing, Sims, and Talbutt, architects.



How to tell good mirrors before you buy

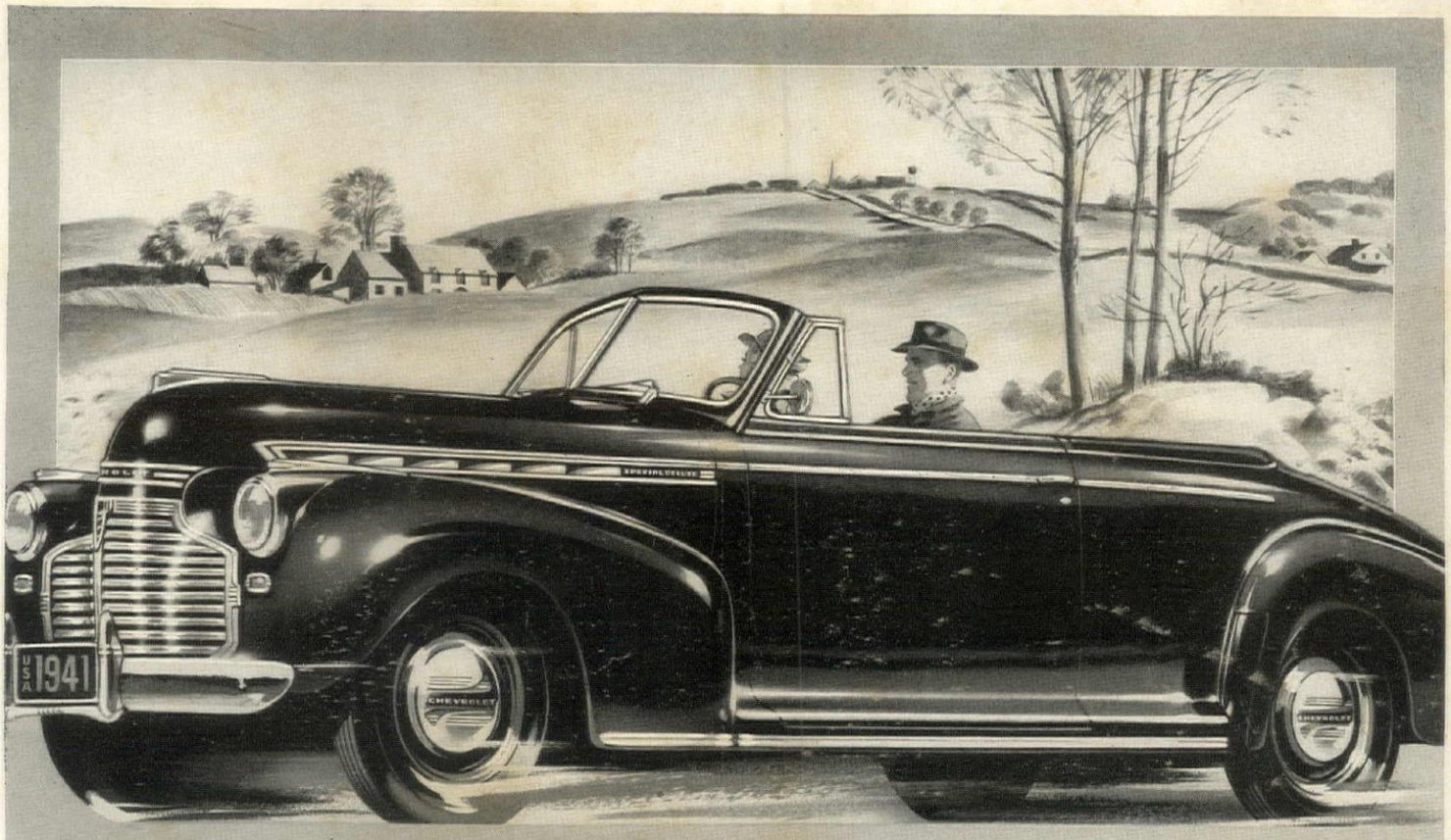
Look for the blue Pittsburgh Label when you buy mirrors or furniture. It assures you that the mirror is made from quality Plate Glass and will give you perfect reflections. Pittsburgh Mirrors come in these colors: blue, green, flesh tinted, water white. And with silver, gold or gunmetal backing.

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All agleam in any one of nine color combinations!... As individual as your own photograph! . . . Youthfully styled, with a Body by Fisher seating five passengers, and featuring an automatic top that rises or falls with your mood and the barometer! . . . And a true leader in action!

For this new Chevrolet Convertible Cabriolet is the most *powerful* Cabriolet in its field—the only one with a 90-h.p. Valve-in-Head "Victory" Engine.

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Sets the pace in style . . . comfort . . . value!

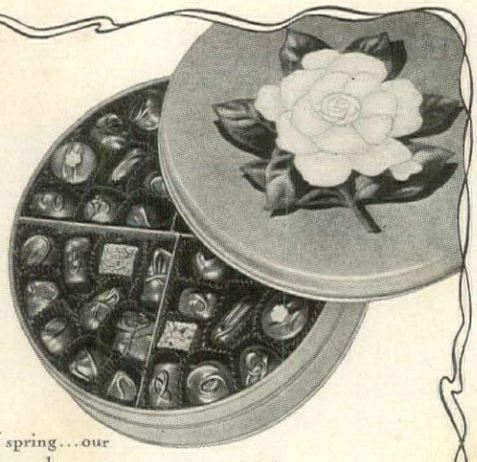
This longer, larger, wider Chevrolet Station Wagon for '41 . . . seating eight passengers in perfect comfort . . . is an ideal carrier for general suburban use and for resort hotels, clubs and estates.



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Packed in beautiful re-usable California redwood boxes, with gold foil trays. A smart, unusual *gift!* Sold only *direct.* I have thousands of customers all over the U. S., including many social, political, and business leaders.

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ORDER TODAY! If not pleased 100%, return rest of box at my expense and your money refunded promptly (no charge if "on approval"). 3 lb. (net) pack $2.95; 6 lb. (net) pack $4.80—shipped anywhere in U. S. For gifts, I can fill in special card for you. Vaca Valley Orchards, R. B. Hawkins, Owner. (Reference: Bank of America, Vacaville, Cal.)

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Please send me Fruit Confections... ☐ 3 lb. pack ($2.95) ☐ 6 lb. pack ($4.80)
I enclose check ☐ Money Order ☐
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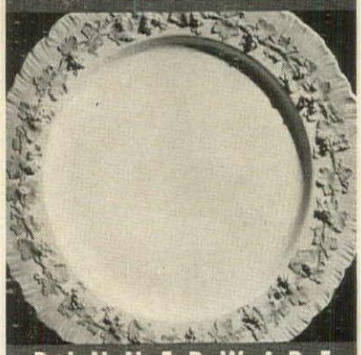
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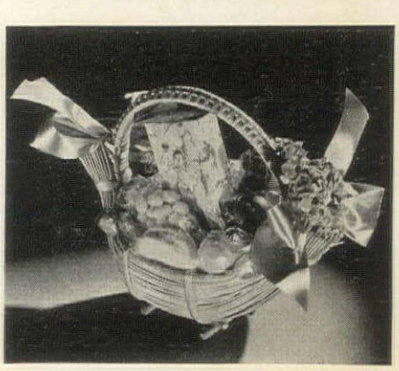
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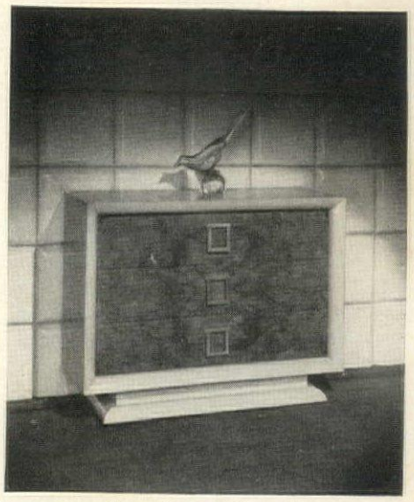
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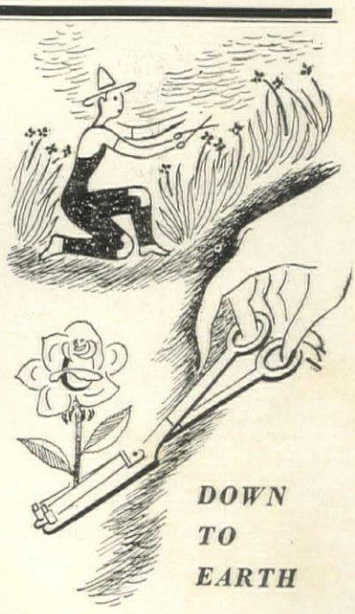
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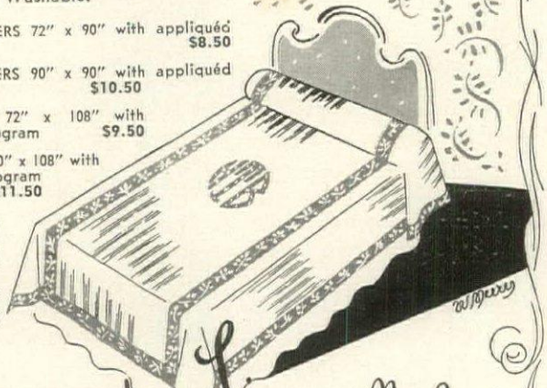
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LOTUS FLOWER—*for table or flower bowls. Hand made and decorated in Spring pastel colors. Perfumed, packed with lighting taper. $1 each. Water lily and other flower designs available.*

Mail orders filled. Send for booklet of original candle designs in flowers, scents, and colors.

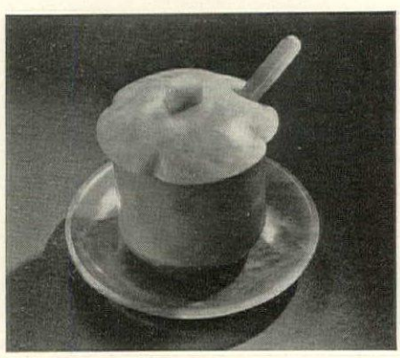
ARTCRAFT
Ajello
& BROTHERS
MAIN STUDIO —357 East 124th St., New York

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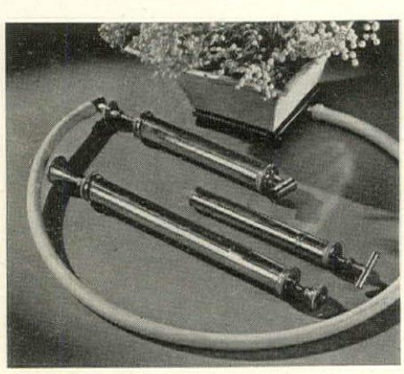




ALL cuddled and curled, this life-sized Easter rabbit will come to stay with all good little boys and girls. Made of snow-white plush, he's a full 17" long x 9" across. If you wish, pack him full of treasures, for a zipper up his back reveals a plump, pink carry-all. $2.75 plus postage is this bunny's price. Young Books, 712 Madison Avenue, N. Y. C.



MADE of cool, carved Soochow jade, pale sea green in color, this is a jar for jam that will set your heart to fluttering. At the highest of high teas, or in a collector's cabinet it will easily take its place. The jar is 4¾" high; the dish, 4¾" in diameter. Made in China, it costs $9, plus postage. Gump's, 250 Post Street, San Francisco, Calif.



THREE most efficient metal tools for pampering your indoor flower arrangements. The smallest one is a spray for flowers, 7"; $1.50. The 8¾" size is a combination spray and pump for filling porous-stemmed flowers; $2.50. The 12" one is a spray, pump and syphon; $3. All plus postage. From Yamanaka, 680 Fifth Avenue, New York City



A TISKET, a tasket, three brightly colored baskets! For sewing, for darning, for fine needle work you'll use them all the time. Made in China of natural colored wicker, with a red and green design, the largest basket in the nest is 11" high x 9" in diameter. $2.50 for the set of three. Send to Gunn & Latchford, 323 Fifth Avenue, New York City



INKWELL & TABLE BELL
English bone china, delicate flower sprays on turquoise, peach and white.

Inkwell, Rockingham style 5-½" diameter.....$10.00

Table bell, gilt handle, 5-½" high.....$10.00

Alfred Orlik Inc.
421 Madison Ave., bet. 48th & 49th St., N. Y.

AROUND





PREENING and proud are these two Nun doves. And no wonder, for they're copies of the Audubon print, and don't they know it! Jet black and pure white, they are made of plaster composition and measure 8″ high. $3.50 each, or $7 a pair. Express collect. Malcolm's House & Garden Store, 524 N. Charles Street, in Baltimore, Maryland



YOU'LL whistle as you work this lovely needlepoint, for it's easy and fun to do. The gros point is all filled in, and you may choose any color for the background. The rocking chair, mahogany finish, is 30″ high; seat, 15″ x 16″. For $15.75, the chair, tapestry and wool is sent express collect. Alice Maynard, 558 Madison Ave., N. Y. C.



TOP them off in smooth blond maple, or deep and lustrous walnut, for you may choose either kind of wooden cover for these clear glass jars. The olive jar, 8″ high, is $2; the cherry jar, 6″, $2; and the jar for honey, 5″, $2.50. All plus postage. A lovely line-up for service with smooth style. From Tulsa Lee Barker, 382 Park Avenue, New York City



MARKED FOR distinction is this stamp box, for it bears upon its cover the spreading wings of the American eagle. Made of silver plate, it measures 3½″ x 2″ x ½″ deep, and the eagle is colored gold. The three compartments provide convenient separation for different kinds of stamps. $1. Hoffritz, 551 Fifth Avenue, N. Y. C.

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NEW!



from FLORIDA

EXCITING EVERYONE

A delicious candy filled with pure liquid honey. You'll love them—try them. $1 a pound box. 6 for $5.



12 3-oz. jars of exotic, taste-thrilling tropical delicacies. $2 the box

Prices Include Delivery Anywhere In U.S.A.

COBBS, INC. DEPT. H, BOX 1, LITTLE RIVER, FLA.

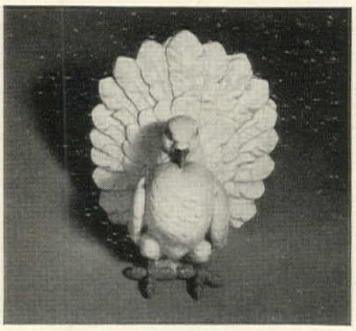


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See the new Lightoliers at our convenient display rooms. With all their value their cost is modest. Avail yourself of willing, expert advice born of 38 years of Lighting leadership. Ask for free booklet, "The Charm of a Light-Conditioned Home".

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Fan Tail Pigeon for the Garden
Antique White—9″ High—$6.00 Delivered

Imagine a Fan Gate leading to the garden with a pair of these pigeons on the posts. One can be placed at the edge of the pool or on the terrace. It is coated with copper to resist all weather conditions.

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Cobble Stone Gardens
A Distinctive Country Shop
10036 Conway Road St. Louis, Mo.

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Gracefully modeled figure of charming proportions, delightfully poised, can be used in a fountain or pool or on a pedestal at the end of a short vista.

Lead	21″	$ 50.
Lead	36″	150.
Bronze	21″	95.
Bronze	36″	250.



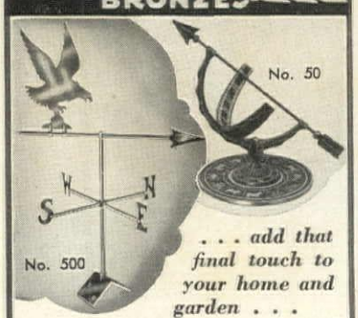
Garden Decorations

Illustrated catalog of Bird Baths, Sundials, Pedestals, Benches, Wall and Centre Fountains, Garden and Fountain Figures, on request.

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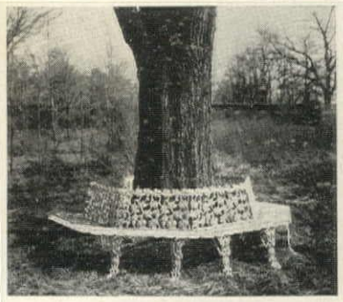


. . . add that final touch to your home and garden . . .

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#311

108″ diameter, 30″ high

Fits 70″ Tree Trunk

$80.00 undecorated

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Freight prepaid East of Rockies.

In the West—

$86.00 and $96.00

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quart tin $1.00 **quart jar $1.50**
6 tins for 5.50 **6 jars for 8.50**

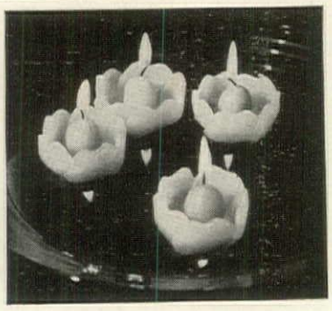
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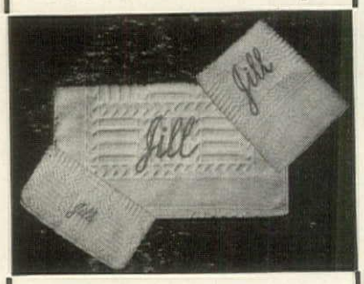


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3 PIECES 2 chairs and settee. **$16.50**

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TRY this out-of-the-ordinary new delicacy! Mellow creamed cheddar cheese, packed in a filmy casing like a sausage and SMOKED FOR LONG, LAZY HOURS OVER FRAGRANT HICKORY. Has the teasing aroma of a Smithfield Ham and a unique flavor that defies comparison. Serve it spread on crackers, canapes, etc. Irresistible! Limited supply. Money back if not delighted. Send for one or more links today. Check or money order to

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CURRIER & IVES

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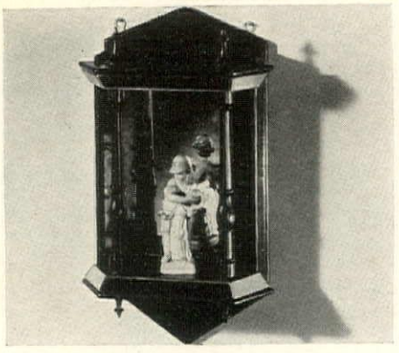
We helped design these superb plates from rare original Currier & Ives prints. Hand-colored in England by Wm. Adams & Sons, makers of fine china since 1657, these exciting "place" plates will provide you and your guests with ever-increasing pleasure.

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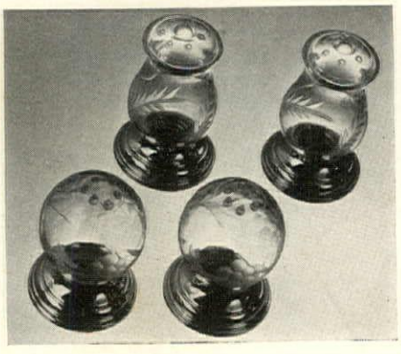
OLD PRINT EXCHANGE, 14 E 48, NYC



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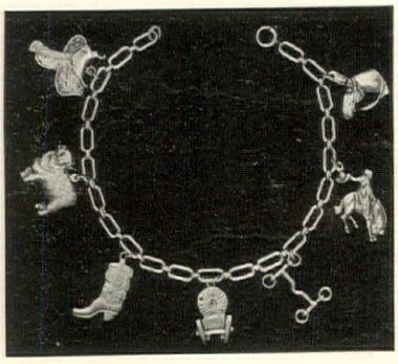
THERE's more than one way of looking at this fanciful figurine! But you'll probably look longest at the unusual bracket which holds it. A copy of an old one, it's made of solid mahogany, panelled in antique mirror. 12″ x 6″, it costs $14. The figurine, 4¼″, is $6. Both plus postage. Lyman Huszagh, 57 East 56th Street, N. Y. C.



SOMETHING sparkling, something new, something you'll find useful, too, are these salt and pepper shakers. Quaint as Victorian valentines; globe shape with floral design on crystal, sterling silver base, 2″ high; or hurricane lamp shape, 3″, fern or grape design. $2.50 a pair. Mr. Foster's Remembrance Shop, 606 13 St., N.W., Wash., D.C.



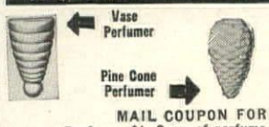
SOME take it black, and some like it light, but any Ma and Pa will grin with glee over such a cup as this. 16 ounces of steaming hot coffee, and it's the top of the morning to you all! White Royal china, decorated with 22-karat gold, a really handsome cup. $1.75 each, delivered free within 100 miles of N. Y. C. The Bar Mart, 56 W. 45th St., N. Y. C.



A Wild West thriller is this bracelet from out of the great Southwest. A covered wagon, a bucking bronco and rider, a thoroughbred horse head, Indian wigwam, cowboy boot, bit, oil derrick, sheep, wolf head and Texas saddle are its sterling silver gold-plated charms. Each $1. Bracelet, $1. Holland Jewelry Co., Box 32, San Angelo, Tex.



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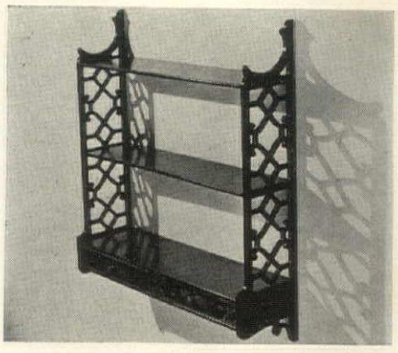
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☐ I enclose $1. Send me 2 oz. bottle of perfume and Pine Cone or Vase Perfumer.
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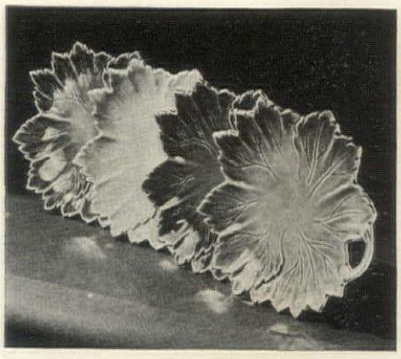
Mountain Pine, Honeysuckle, Narcissus, Orchidee, Gardenia, Bouquet, Trefle, Rose
Apple Blossom, Rock Garden, Sandalwood, Carnation, Lavender, Oriental, Chypre, Lilac

AROUND

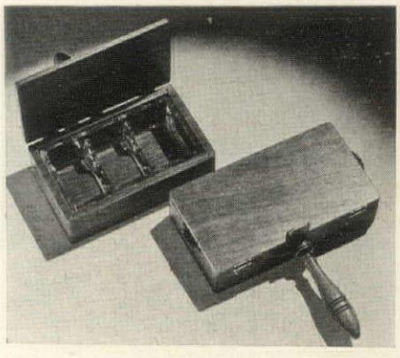




STAND up and take your bow, for loud applause will greet this handsome hanging wall shelf. Show off prized pieces, or treasured knicks and knacks. Made of mahogany, it is lacquered dull black. The two drawers bear a delicate gold design. 26" high x 21" wide. $15 express collect. Lord & Taylor, 424 Fifth Ave., N.Y.C.



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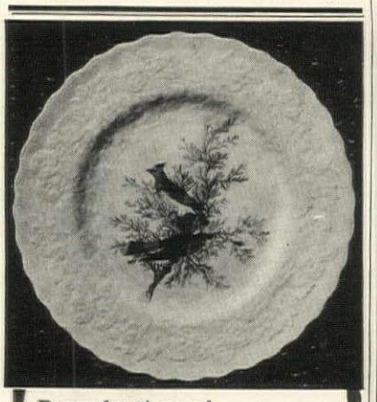


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The most sensible and gay of all ice-buckets. Rubber kegs in blue, red, green, brown or white, to keep your ice cold for twenty-four hours. Perfect for picnic or living room use. **$4.**

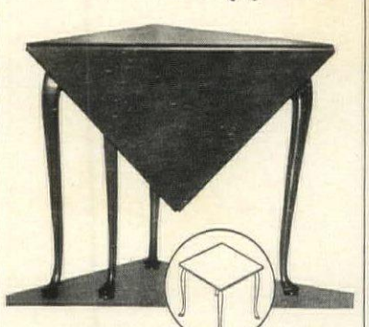
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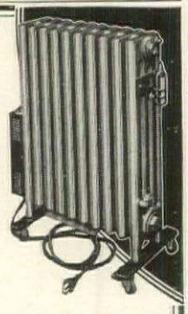
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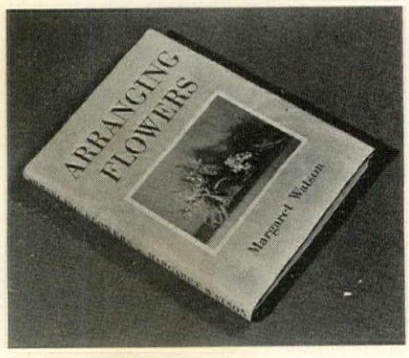
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SHOPPING



SING a song of Springtime salads . . . fragile fresh green leaves of endive, lettuce, romaine or chicory. And if you really want to have salads worth singing about you'll beg to buy one of these salad washers. Made of heavy tinned wire, 9″ in diameter, they cost $1.45 each, express collect. Bazar Français, 666 Sixth Avenue, New York City



WHETHER you budget and buy them, or plant them and pluck them, this is a book you'll want to own. Margaret Watson has won acclaim both here and abroad for her flower arrangements. In this informal book, she lays down a few simple rules of do's and don't's. $1.50. The Studio Publications, 381 Fourth Avenue, New York City



THREE kegs full of luscious brandied fruit: big black cherries, golden apricots or sun-ripe figs. Each barrel holds a quart, and it's a quart that lasts a long, long time. Colorful climax for your grandest dinner, or extra-special gift. Apricots, $3.25; figs, $3.25; cherries, $4.25. Vendome, 415 Madison Avenue, New York City



WHAT'S well begun is half done, and you'll have a very fine beginning in one of these Colonial footstools. Part 2? You'll make a needlepoint with which to cover it. Made of solid cherry, in mahogany, maple or walnut finish, 8″ x 11″ x 7¾″ high. $1.39 for the muslin-covered stool, prepaid east of the Rockies. Winchell's, Ridgewood, N. J.



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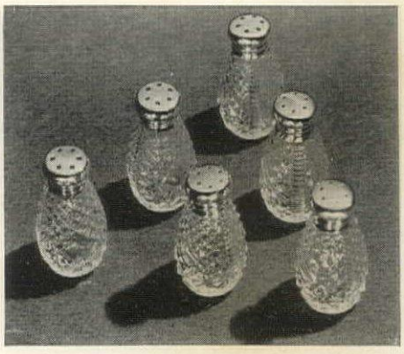
$1.50 PREPAID sends you a complete outfit including a full size bottle of Destex.

AROUND





FOUR and one makes five, and that's what you have here. Four small tables, 15½" x 16½" x 23" high, neatly nested in a fifth, the master table, 18" x 23" x 25" high. They are all hand-made of solid mahogany, with a lustrous brown, alcohol-resistant finish. $45 for the set. Add $3 if west of Miss. Russell Hunt, Cabinetmaker, Concord, Massachusetts



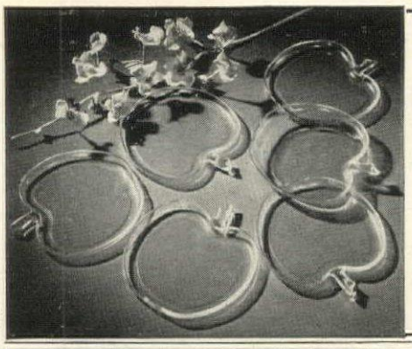
HERE'S the story of three little peppers and three little salts. They measure just 2" high, and are made of crystal, and each has its own sterling silver top. At your individual service breakfast, lunch and dinner, you'll find them right and ready. $1 a set (plus 10¢ postage) is the pleasing price. Louar Gifts, 347 Fifth Avenue, New York City



WOULD you like to be a big frog in a small pond, or a small frog in a big pond? Well, here's a frog who'll be quite content in either rôle. Modeled in weathered verde green bronze, 7½" long, he's drilled for water supply. Use him as a center ornament, or on the coping of your pool. $12.75. Erkins Studios, 6 East 39th Street, N. Y. C.



A MODERN edition of the old oaken bucket, streamlined for trailer trips and camping treks. The durable canvas water pail holds 10 quarts, and collapses for easy packing. The 8-quart water basin is also canvas; also collapsible. $2.50 and $1.75 respectively. Both plus postage. Hammacher Schlemmer, 145 East 57th Street, New York City



APPLE PLATES

Just what the Doctor ordered for fastidious services—for salads, fruits, desserts, and cocktail plates. Gleaming, clear American crystal. 8½" x 8".

$1.00 service of **6**

Express collect

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Made of selected poplar. Unfinished, sanded ready for finishing.

42" long; 14" deep; 28" high—$12.00
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Any standard finish $2.00 extra. Bench to match $1.00. Finished $1.50

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The French Cuisine EQUIPMENT SHOP



ONION SOUP POTS

Onion soup simmered and served in these little pots, with crusty toast and grated Parmesan cheese is an epicurean delight. These pots are fireproof, glazed on both sides; dark brown base and cover; cream-colored top rim and interior.

Set of four 9-ounce pots $1.25 (packed in a carton)

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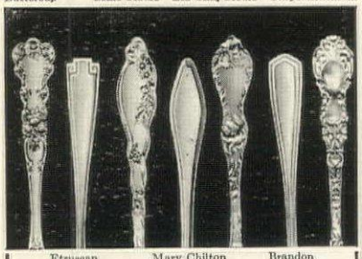
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Etruscan Mary Chilton Brandon

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A lovely English homespun tweed apron, with heavily hair-cushioned, leather knee-pad. Two huge pockets for bulbs etc., chain holds scissors, a clasp for gloves, and a place for raffia or string.

Well tailored. A practical apron to wear over house clothes. $5.50 delivered. Send for unusual Gift Folder (F)

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Contains two quart size thermos bottles each with 4 cups and sandwich box neatly fitted in pigskinlike case.

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Lead figure	29"	$65.00
Gargoyle mask	9" by 9"	6.00
Iron shell	18"	10.00
Garden Basket on Wheels		6.50

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let him read

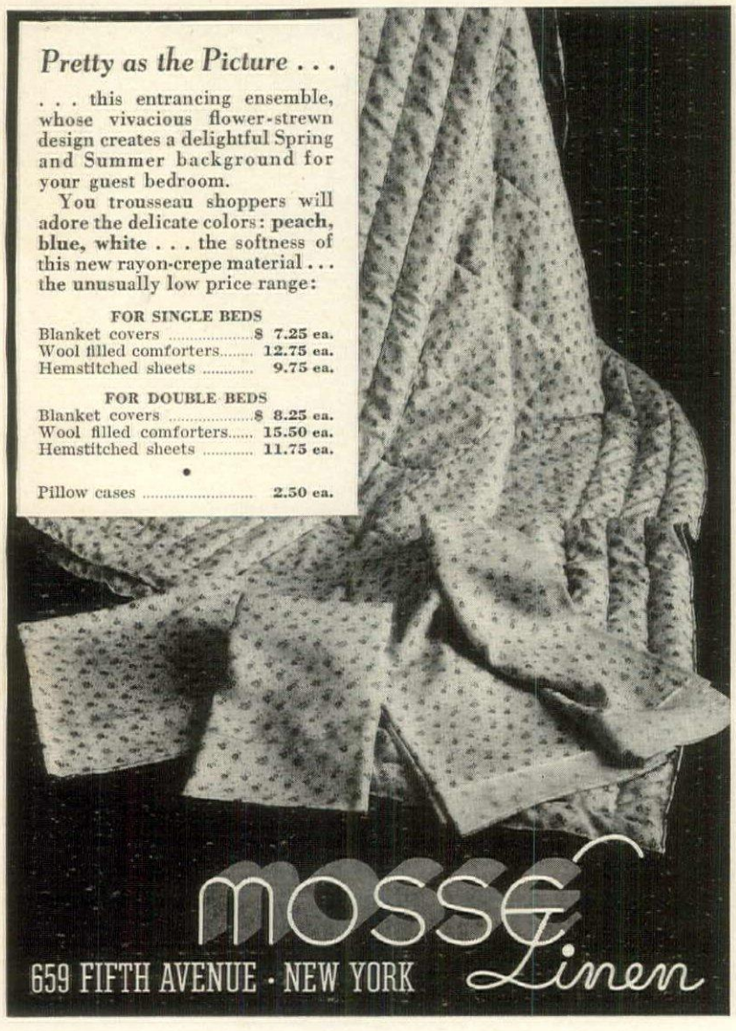


Hale's extra-wide mirrored bed has two concealed reading lights

Room to loll luxuriously, or to get your beauty sleep, while he reads the hours away . . in this extra-wide, five-foot mirror-bordered headboard bed with two concealed reading lights. Built for sleep comfort . . an over-size Simmons box spring, a deeper, over-size Beautyrest mattress that is non-sag, guaranteed for ten years. The ensemble complete, upholstered or panel headboard, **$225.** *(without spread).*

Hale's

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605 Fifth Ave. (near 49th)
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Pretty as the Picture . . .

. . . this entrancing ensemble, whose vivacious flower-strewn design creates a delightful Spring and Summer background for your guest bedroom.

You trousseau shoppers will adore the delicate colors: **peach, blue, white** . . . the softness of this new rayon-crepe material . . . the unusually low price range:

FOR SINGLE BEDS

Blanket covers	$ 7.25 ea.
Wool filled comforters	12.75 ea.
Hemstitched sheets	9.75 ea.

FOR DOUBLE BEDS

Blanket covers	$ 8.25 ea.
Wool filled comforters	15.50 ea.
Hemstitched sheets	11.75 ea.
Pillow cases	2.50 ea.



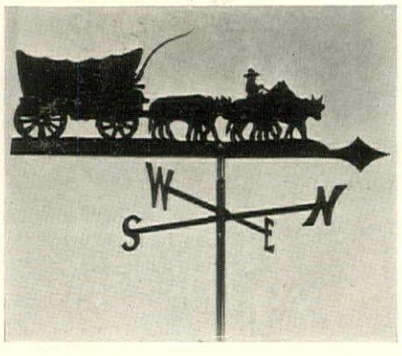
SHOPPING



WITH cocktails for two you'll be the queen of your castle or the king of the walk. Here's a set that will please the most exacting of males, and delight the most feminine Miss. Made of cut crystal, the shaker measures 7½″ high, and the glasses 3″. Just $1.50 for the set of three, express collect. Padways, Ltd., 508 Madison Ave., New York City



HEAR YE, Hear Ye, all you tillers of the soil! A garden bell, for gate or terrace, whose tone is clear and true. Made of weathered chestnut, with roof of rust-finished metal, its overall measurements are 8½″ x 10″. The bell is brass with antique verde green finish. $3.95 from the Lennox Shop, 1127 Broadway, Hewlett, Long Island, New York



YOU NEEDN'T go West young man to get yourself this model of the old covered wagon. A weathervane, made by hand of wrought iron, the arrow rotates on a brass ball-bearing pivot. Overall measurements: 23″ wide x 24″ high. $8.85, it comes in dull black finish. Carlisle's Metal Silhouette Studio, 1548 Main St., Springfield, Massachusetts

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ELECTRIFY OIL LAMPS

Without Drilling Or Structural Changes



Amazingly Realistic Duplicates The Oil Lamp Wick Burner DO IT YOURSELF No Tools Required

Yes . . . now you can electrify oil lamps merely by replacing the present wick burner with a Nalco Electrified Wick Burner which comes to you complete with switch and cord. Nalco Adapters are available in Standard No. 1 and No. 2 sizes as well as Acorn and Hornet. Also for special or Standard Lamps with Candelabra or Medium base.

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Write at once for free literature and prices

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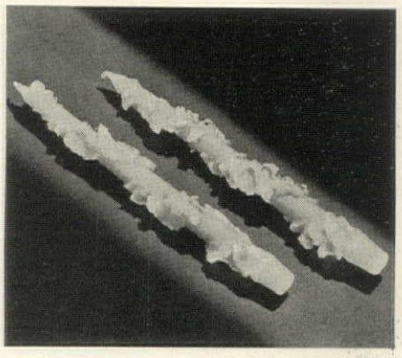
the amazing novelty adored by thousands

Shure—'tis magic! Fill PADDY with water—spread seed—watch miraculous growth of bright green hair, eyebrows, and sideburns. Grows for months; can be cut and planted again and again. PADDY is 5 inches tall. Durable pottery. 'Tis grand, unusual gift. $1.00 postpaid, complete with seed. Satisfaction guaranteed or money back. Write

PADDY NOVELTY COMPANY
750 Washington Ave. **Goliad, Texas**

AROUND





WELCOME sweet Springtime, you'll greet it with song, for here are some candles worth singing about. They are hand-sculptured in the Florentine garland design, tinted in pale pastels, scented with perfume. 10", $2.25 a pair; 13", $2.50; 17", $3. Packed with lighting taper and gift card. Antonino Ajello & Brothers, 357 E. 124th St., N. Y. C.



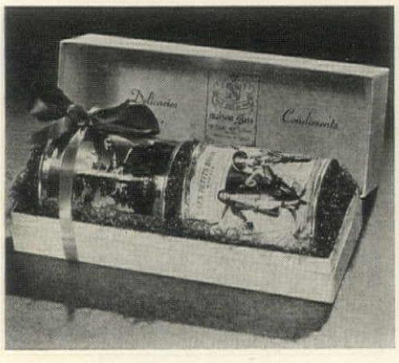
IN COLORS as mellow as fine old wines this sugar and cream set comes. Amethyst, deep amber, and very light or very dark blue or green. Blown out of old glass by a family who have been master blowers for generations. Pitcher, 4½" high; sugar, 3½" high. $1.25 each, express collect. Mildred Steimle, 106 East 60th Street, New York City



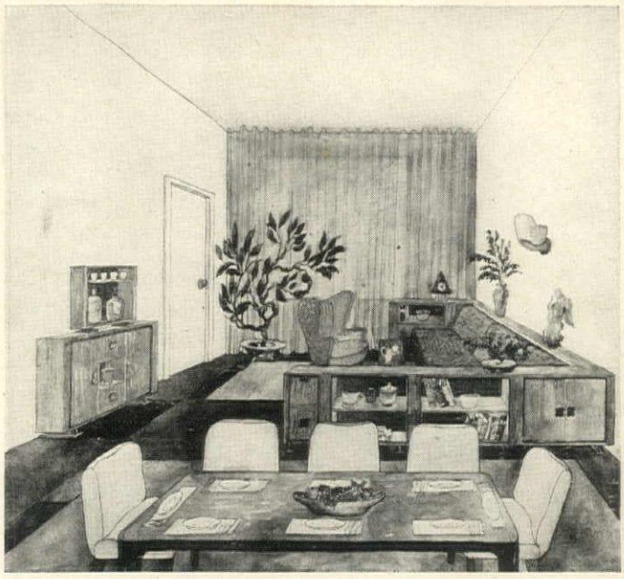
18TH Century Staffordshire salt glaze has been skillfully reproduced by Minton of England and brought to you in this smoking set. The soft cream back is a perfect foil for the multi-colored embossed groups. Cigarette box, 5½" x 4" x 2½" high, $4.75. Ashtray, 4" x 5", $2.75. Both sent plus postage. Plummer, 7 East 35th Street, New York City



WAKE up, Americans —it's time to get to work and to play. Trim tailored togs for sailing, gardening or roasting outdoor steaks. The overall and jacket are made of striped denim, and come in sizes 12 to 20. Take your choice of copen blue, red or green. Jacket, $2.25; overall, $2.25. Emily Shop, Fifth Avenue at 37th St., New York City



IF YOU really want to win friends and influence people just feed them thin, piping hot crêpes suzette or babas au rhum! All you need is a can opener, for these two specialties are all prepared and ready to eat. The combination box, $3.25, express collect. (16 babas, 6 portions of suzettes.) Maison E. H. Glass, 15 E. 47th Street, N. Y. C.



"Rena" combination furniture. Rich perfection at a living price. An "extra" we have added to our custom made furniture and accessories. Dining, bedroom, and living room units complete, range from $500 up.

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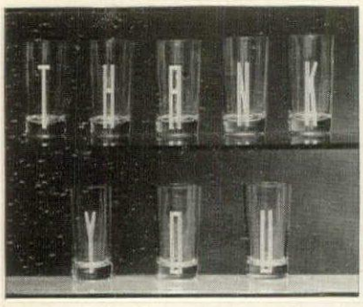
SHOPPING

One for you.. One for a friend

At Gump's, your selections for yourself or your home are chosen from a world-famous array of creations Oriental and antique, Occidental and modern. Here are two suggestions for your consideration now.



Straight from China — this blue cotton coolie suit for gardening, the beach, or just loafing. Sizes: Small (12-14), Large (16-20). Hand-blocked: 7.50 Plain: 4.00



Here's how to say "Thank You" to your hostess, or start the conversation flowing when you entertain. The set of eight highball glasses: 10.00

Postage prepaid. Add 3% sales tax on all orders delivered within the state of California.

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IDEAL EASTER PACKAGE



with RARE IMPORTED CHEESES

Handsome Blue Crock of English Stilton Cheese aged in Port Wine. Tube of Italian Gorgonzola in Brandy. Tube of Holland Edam in Sauterne Wine. Box of Canape Wafers. Link of new, delightful, Hickory SMOKED Cheese. Etc.

Beautifully packaged with a 16" antiqued wooden Serving Tray of life-long utility. A tray full of hostess' luxuries and a rare gift indeed at **only $3.50.** Check or money order.

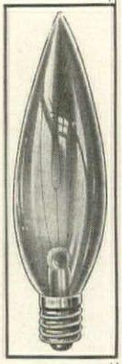
If West of the Mississippi River add $.35. Write for catalogue on other food specialties.

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CANDLELIGHT

at the turn of a switch with

CANDYLBEME
electric bulbs



Merely insert Candylbeme Bulbs in your present candle-type fixtures —turn the switch and you have the closest simulation to candle light that has ever been obtained electrically.

Candylbeme Bulbs bring new beauty and richness to your candle-type fixtures . . . setting them off to your best advantage. Candylbeme Bulbs are recommended by leading architects and interior decorators for their enchanting realism.

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Clear . . . . 50¢ Frosted . . . . 55¢

BUTLER-KOHAUS, INC.
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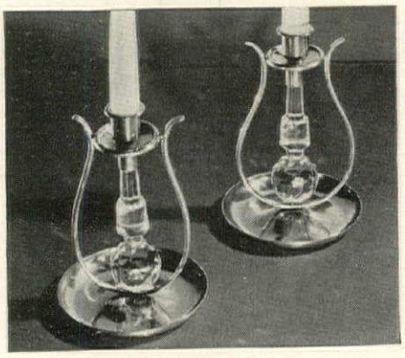


Featuring Wedgwood Queensware and Bone China. - New dinnerware booklet will be sent on request.

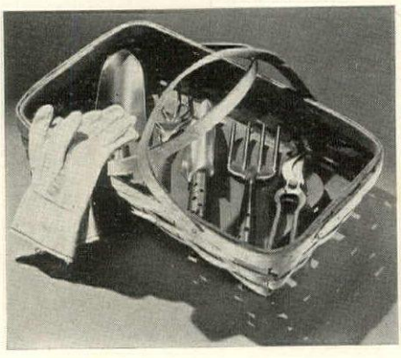
HERBERT S. MILLS
11 KING ST. E. • HAMILTON, CANADA



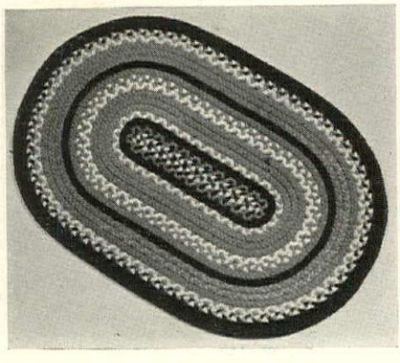
Seeing is believing . . . and you really have to see these candle holders to believe they are so beautiful. They are hand-made of Swedish finished brass, and the crystal drop pendulum reflects each rainbow-tinted color. Each one is 7" high and 5" wide. They are sent express collect for $11 a pair. Regina, 1049 Bardstown Road, Louisville, Ky.



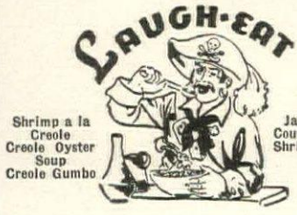
With silver bells and cockle-shells this is the way your garden grows. For Mary (no longer quite contrary) a garden set: spading fork, trowel, transplanter, cultivator, pruning shears, chamois gloves, kneeling pad and garden basket. (All tools are the regulation size.) $3.25. Sent F.O.B. Art Colony, 69 Fifth Avenue, in New York City



In an old Connecticut salt-box, or a grand Colonial mansion, this is a rug that's sure to add a welcoming note. 24" x 36", a very good size to put before the hearth, an old four-poster, or in your entry-way. Made of woollen cloth strips, with black, green and red predominating, it costs but $7.50. From the Old Sparhawk Mills, South Portland, Maine



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CREOLE FOODS
FAMOUS NEW ORLEANS DELICACIES
Perfect for Lenten season.
Contain no meat or meat substances.

These delightful delicacies will add a note of distinction to your meals. Ideal for the discriminating hostess. They are different and come to you as these same old Creole dishes are served in the famous restaurants of New Orleans.

Assorted Box of 6 Cans	$1.75
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Crawfish Bisque	$.25 per can
Creole Turtle Soup with Sherry	$.20 per can

Shipped anywhere in the United States Express Prepaid

CREOLE FOOD COMPANY
409 Bourbon Street New Orleans, La.



Write-in-Name Glasses

Our famous "Write-in-Name" Hiball now has a little brother . . The Old Fashioned . . . with the same frosted panel for names to be written in and washed off for the next gay crowd. Frosted band around top. Each size $3.00 a dozen. Express collect.

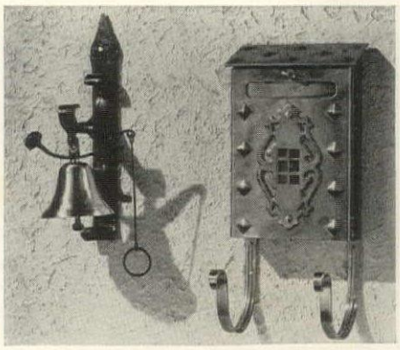
The Decorative Galleries
Neiman-Marcus
DALLAS • TEXAS

AROUND





GLEAM and glitter, shine and shimmer—that's what your silver will do. For this is a polish that's quick as a flash, and thorough as a silversmith's buffer. Months of scientific research lead to the production of this polish, and it has been tested and approved by leading silver houses. $1 for 16-oz. bottle. J. Ortman, 10 East 47th St., N.Y.C.



THE postman need ring this bell only once. Made of brilliant brass, it is 4" in diameter, and is fitted on a wrought-iron bracket that extends 5½" and is 12" high. Sent express collect for $6.50. The solid brass mail box, 6½" wide x 10" long, comes in an old English finish. $7.50 express collect. B. Paleschuck, 37 Allen Street, N. Y. C.



DINING ROOM SPLENDOR FROM IRELAND

—a rayon and cotton damask set possessing a lovely sheen that imparts richness to your table setting. Colors: Peach, turquoise, old rose, chartreuse, gold or silver—a matter of taste. Available in all lengths including impressive banquet sizes. Set illustrated, size 72 x 90 inches with 8 napkins. **$42**

GRANDE MAISON DE BLANC

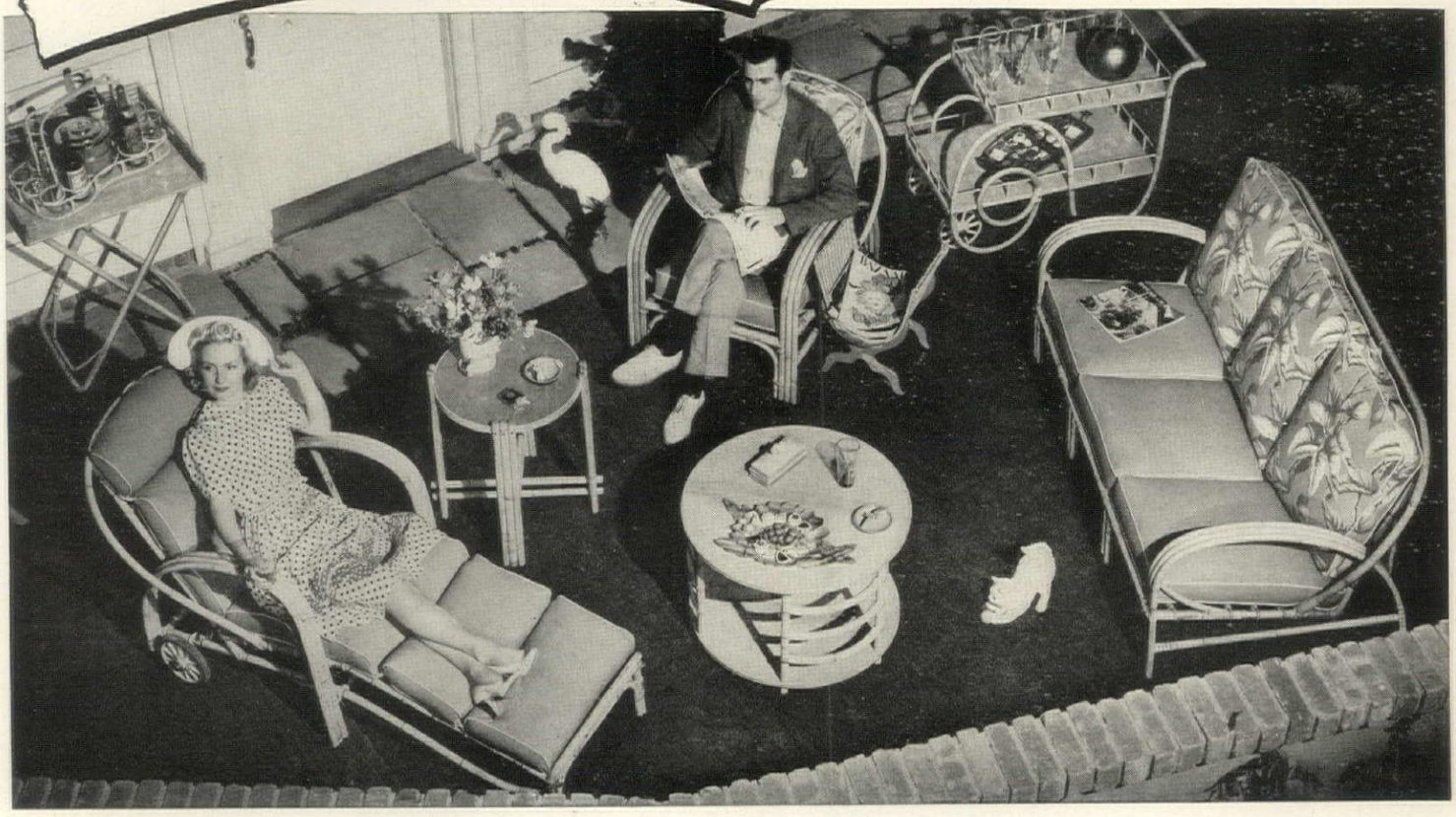
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We've set the scene for luxurious lounging . . . for entertaining al fresco. *Wrought iron, rattan, aluminum*—the finest collection in our history . . . the most modest prices. Incomparable fabrics and construction. Come soon! Reserve your copy of our furniture booklet G4.

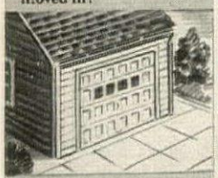
HAMMACHER SCHLEMMER

145 East 57th Street, New York City





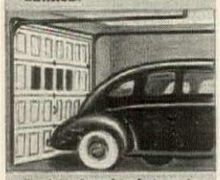
Will your garage doors look like this — a few months after you have moved in?



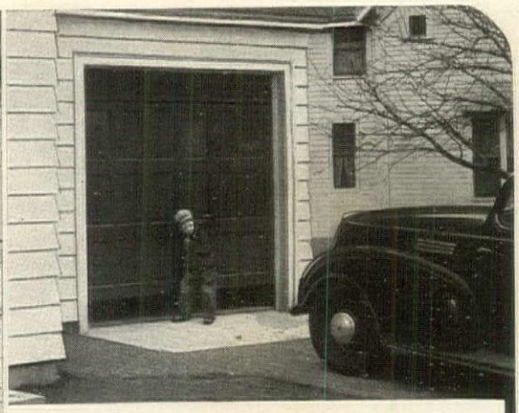
Stanley "Roll-Up" Doors keep their fine appearance always. Stay easy-to-open, too!



Stanley "Roll-Up" Doors open easily in any weather, even when snow-banked.



Inside depth of garage need be no longer than the car. All hardware inside, out of weather.

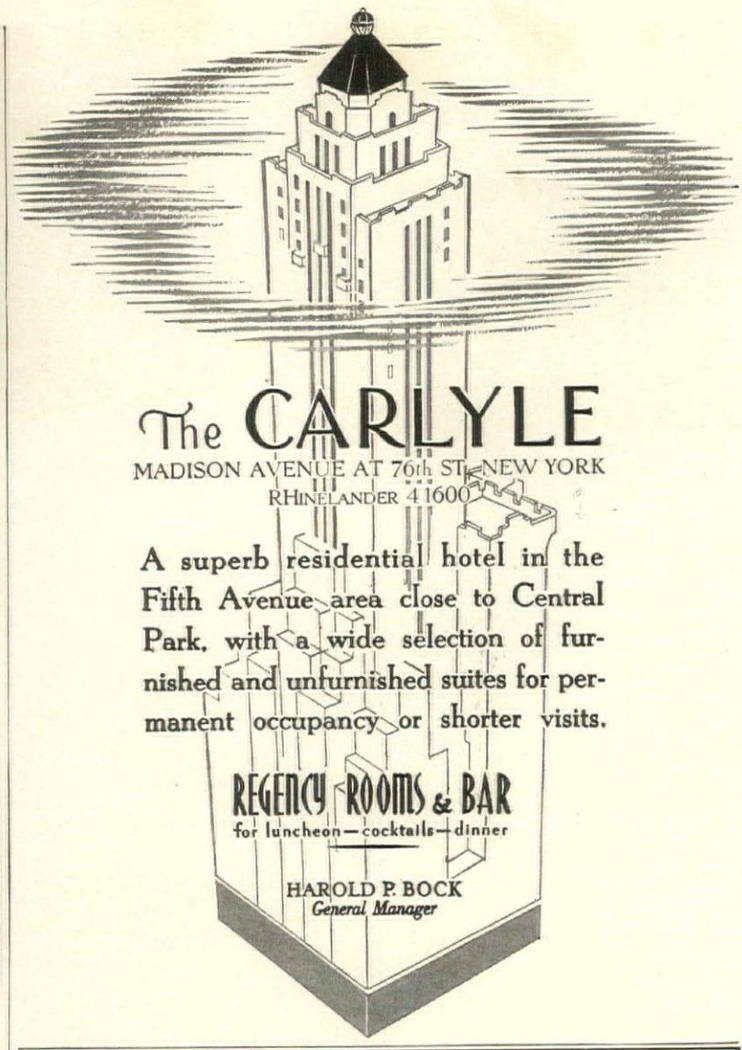


ONLY $25 MORE – For a "Roll-Up" Garage Door!

Stanley "Roll-Up" proves the true economy of the finest in garage door equipment. The door, hinged horizontally in sections, is supplied complete with hardware. Ball bearing rollers carry it up out of the way, with only a slight starting pull. The Stanley name is your best assurance of quality. *Write for folder* that tells about Stanley "Roll-Up," "Swing-Up" and "Slide-Up" Garage Doors. The Stanley Works, 197 Elm Street, New Britain, Connecticut.

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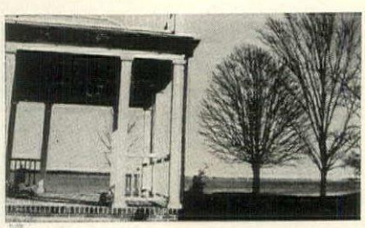
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- *First Floor:* Living room with fireplace, paneled library with fireplace, dining room, modern kitchen, coat closet and lavatory, two car garage, servants' quarters, two porches.
- *Second Floor:* Three bedrooms, two baths, cedar, linen, clothes closets, two sundecks.

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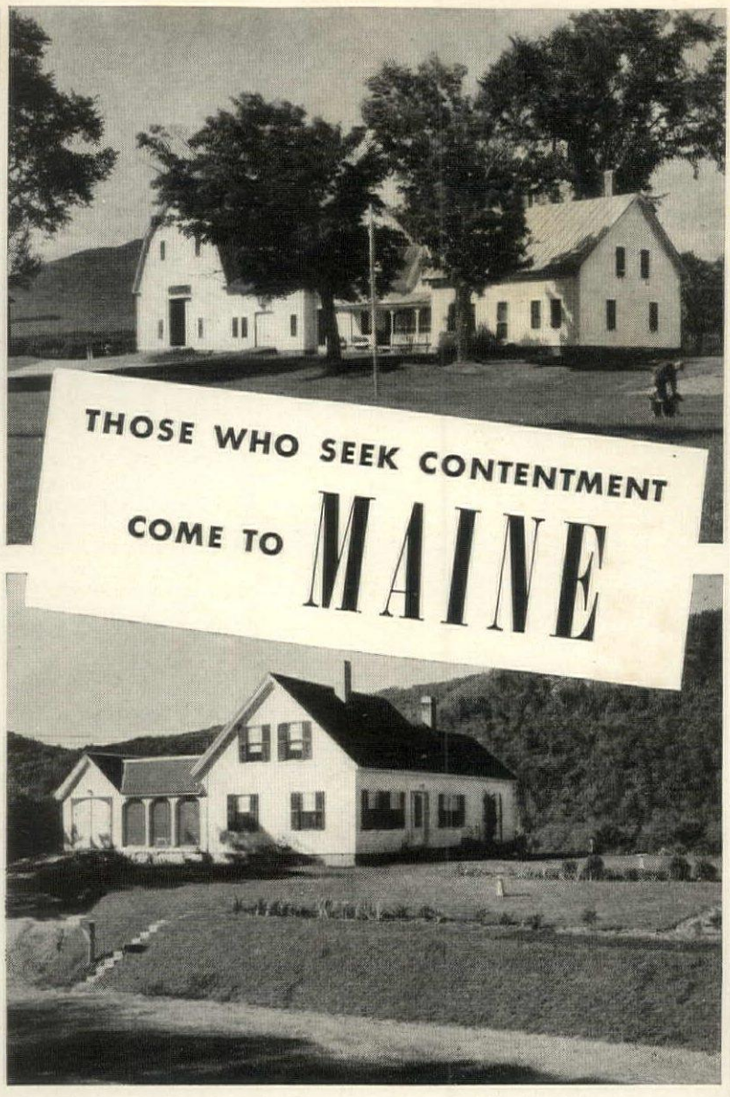
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In Maine, you'll find the home that has lived only in your imagination. And we'll help you find it! Just mail the coupon, without obligation.



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MAINE DEVELOPMENT COMMISSION
Dept. 672, State House, Augusta, Maine

I am looking for a home in Maine. Please send me information.

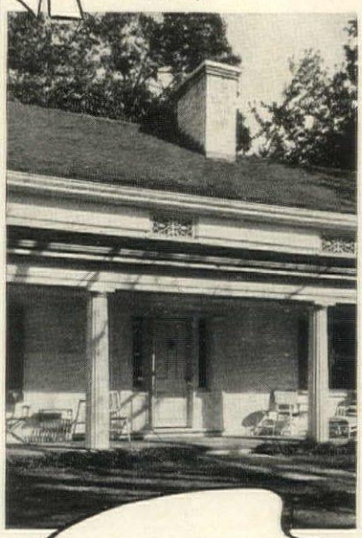
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DOUBLE-WHITE house, Darien, Conn., prize winner in *House Beautiful's* 13th Annual Small House Competition. Clapboard walls and trim, Cabot's DOUBLE-WHITE. Roof, Cabot's Creosote Stain. Interior woodwork, Cabot's Pastel Collopakes. Architect, George T. Gillette, New York City.



Another PRIZE WINNER



painted with Cabot's

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A DOUBLE-WHITE house is prized for its extra whiteness by architects and judges—owners and neighbors. It stays whiter—year after year—because its carefully chosen pigments are immune to the atmospheric gases which soon give many whites a dingy, yellowish or grayish tinge.

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Contains full information. Shows pictures of many prize winning houses painted with Cabot's DOUBLE-WHITE, *Old Virginia White*, Gloss White and Gloss Collopakes (colloidal paints) in colors. Write for your copy today.

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1203 Oliver Building Boston, Mass.

In MAY *House & Garden* . . .



100 NEW INTERIORS

ARE you suffering an acute distaste for practically every room in your house? Do you find yourself staring pensively at your curtains, your furniture, your carpets? Are you possessed with an insatiable craving for a change of scene?

Then—you have all the symptoms of Spring Decorating Fever. And, luckily for you, May House & Garden has the cure. It's neatly packaged in a separately-bound Special Section featuring 100 NEW INTERIORS.

In these 100 interiors, chosen from all parts of the country, you'll find dozens of decorating ideas for each room in your house. Ideas for color schemes . . . window treatments . . . floor coverings . . . bath and kitchen accessories. Ideas for re-arranging your furniture, re-doing your walls, re-covering your chairs. Ideas that are as practical as they are crisp and new . . . that can be carried out at a minimum expenditure of time and money.

And . . . in the General Section . . .

May House & Garden brings you news for all the phases of your home. From the Summer Garden Suggestions, you may choose a seaside garden—or a rhododendron planting. The Dictionary of Period Decoration will set you straight on all the characteristics of the Federal Style. Perhaps, you'll borrow a decorating innovation from the collection of South American Interiors. And, from our New Table Settings, you'll get a head-start on your summer entertaining.

House & Garden

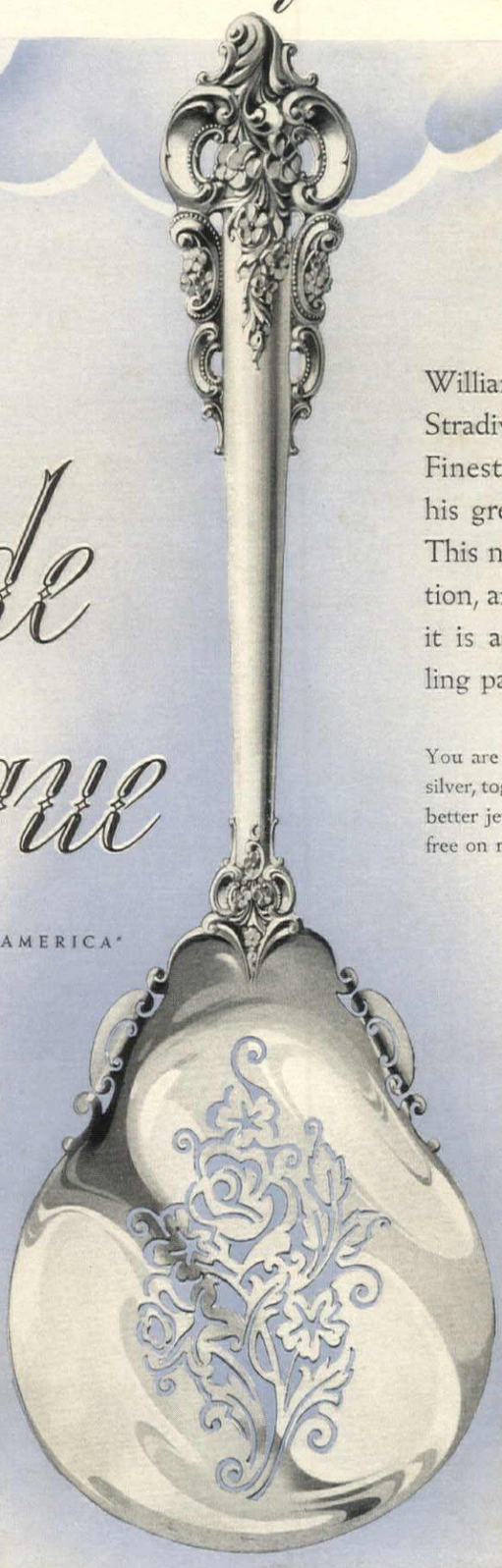
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Grande Baroque

"THE GRANDE BAROQUE OF AMERICA"

William Warren, the designer of Rose Point, Stradivari and Sir Christopher, *America's Finest Sterling patterns, now gives you his great masterpiece... Grande Baroque. This new pattern is so superior in conception, artistic detail and craftsmanship, that it is acclaimed the "Most glorious Sterling pattern of all time."

* * *

You are now privileged to see this queenly, statuesque silver, together with matching pieces of hollow-ware at the better jewelers and silver departments. Brochures mailed free on request. Wallace Silversmiths, Wallingford, Conn.

The Grande Baroque pattern authentically portrays the joyous Baroque periods of grandeur, romance and intellectual gaiety. It glorifies the much desired hand-wrought qualities of intricate openwork and full-formed, "3rd dimension beauty." Some appreciation of the artistic merit of this unusual silver may be gained from the serving piece illustrated in this announcement. Other pieces are astoundingly beautiful.

**Three of many delightful sterling patterns that comprise a record of achievement unsurpassed by any living designer.*



Smart Attractive BUT IT HAS THE HEATING BLUES

Many a modern dining room like this often loses half its charm because of the "Heating Blues,"—uncertain day temperatures, damper juggling, morning chill. This condition is inevitable with old fashioned heating equipment. For $7.50 a month or less, any home owner can install Today's Automatic Heating, with Minneapolis-Honeywell Controls. Send for interesting free booklet on fuel saving — "A Heated Question Answered."

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THE NEW CLOCK THERMOSTAT THAT SAVES FUEL



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IN THE NEXT ISSUE



Second Dictionary (Federal)

In the General Section of our May issue will be the second installment of HOUSE & GARDEN'S Dictionary of Period Decoration. Last month, as you will remember, we analyzed for you the Colonial period—America's first style of decoration; next month we'll discuss the period which followed it—Federal—when the finest craftsmanship of the young country flowered and came to maturity. Here is a guide to help you recognize both Federal antiques and fine reproductions—an aid to the correct choice of furniture for your home.

Also in the General Section we devote four pages to distinguished homes in South America. Our national future is turning southward; and as friends improve upon acquaintance it is fitting that we acquire more than the "smattering of ignorance" most of us have about the lands south of the Canal. Here's our contribution to better relations between good neighbors.



101 Interiors

The Special Section in May will present 101 rooms designed by decorators and department stores throughout the country. Here is a survey of decoration in 1941 America; here is what leaders in decoration from east to west are thinking and doing for American homes. You will be interested to note regional differences between North and South, East and West; and to note the varying interpretations of the leading decorative periods—Colonial, Federal and Modern.



May Gardening

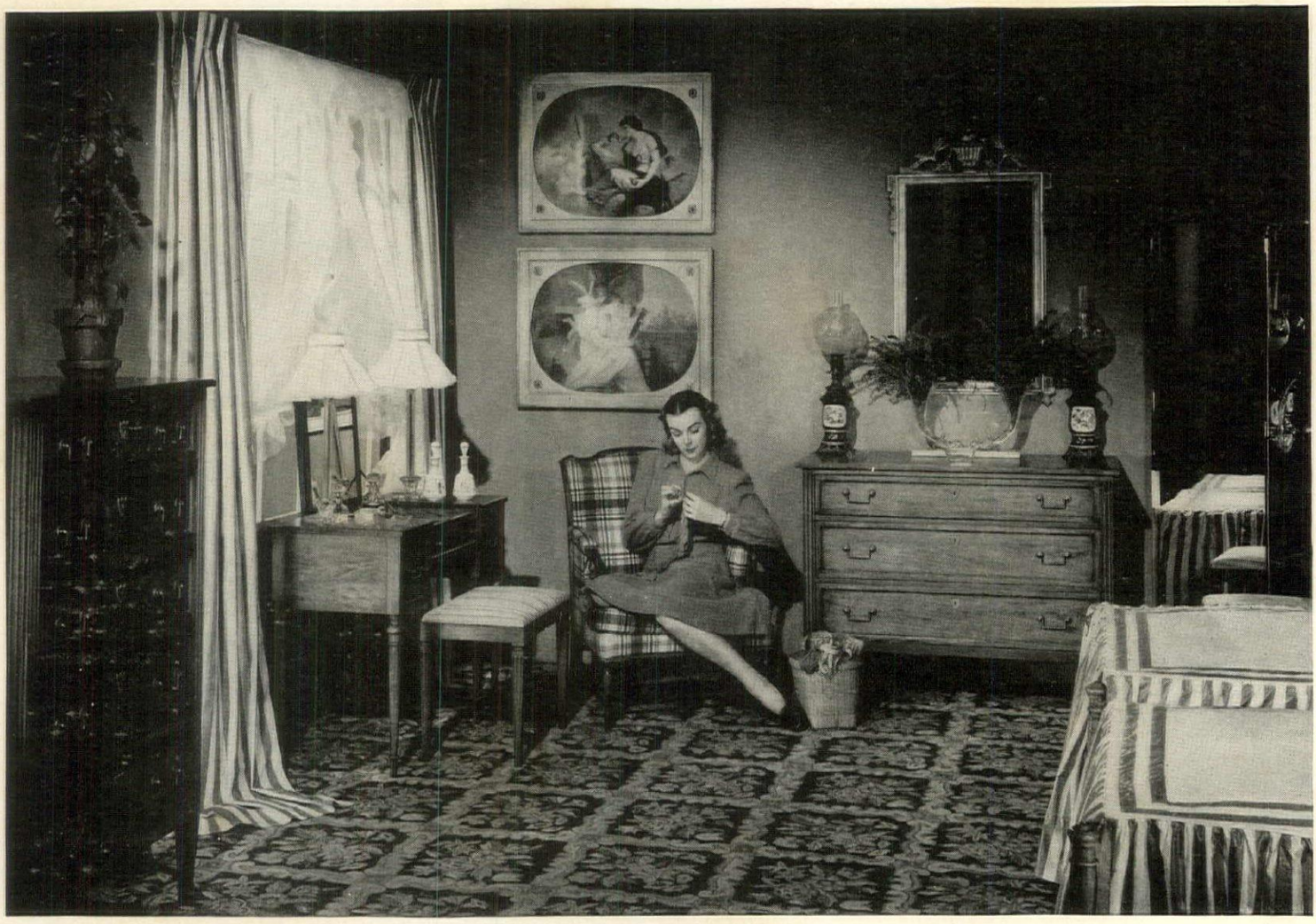
In May the gardener's work (and pleasure) reaches the peak of the year. Leaves unfold and flowers pop open faster than the spade can dig and the hand plant and weed. And gardening pages blossom fully in our May issue—here is the list: Seaside planting—flowers and shrubs which welcome the insistent flow of salt winds and mists. How to grow rhododendrons and the many varieties of this shrub. The varieties and culture of small-flowered clematis.

SLOANE DOES BOTH



FOR $475 I BOUGHT ONE *Beautiful Antique*

"A Regency drum table, early nineteenth century...rare for its small size, its pedestal, the double row of drawers. I will probably never see its like again, for such beauty comes only once in generations. Lucky me, that Sloane knows where these treasures hide."



FOR $425 I BOUGHT A WHOLE *Bedroom Set*

"Because I know that loveliness on a lean purse takes the surest of hands, I go to Sloane. This Louis XVI provincial group is a Sloane first. Inspired by a museum piece in Paris...done in butternut and beech with Sloane's subtle grey-gold finish, ever so faintly distressed. The price is for *all* eight pieces: twin beds, poudreuse, mirror, bench, chest, bureau, and chair and night table not shown."

W & J SLOANE

FIFTH AVENUE AT 47TH • NEW YORK

WASHINGTON • SAN FRANCISCO • BEVERLY HILLS • PRICES SLIGHTLY HIGHER WEST OF THE MISSISSIPPI

THE BULLETIN BOARD

For the collection. Every now and then we let a little dust settle on our collection of picturesque, odd street and place names. Then we dust it off again—and readers start sending in their contributions. Here is the latest batch.

When a notorious New York gangster, Benny Tannenbaum, alias Benny the Boss, was slain in his Bronx apartment, the said apartment happened to be located on Featherbed Lane. A pretty soft spot for him to be dropped into.

Running off Nod Hill in Wilton, Connecticut, is a Chicken Street. New Hope, which is a romantic name in itself for this ancient Pennsylvania town, boasts a small stream which flows into the Delaware. It is called Slobbery Run. Effort has been made to change the name to something more refined, but local patriots—and rightly—will have none of it.

Around Essex, Connecticut, you will find Stumpit Hill, Johnny Cake Hill, Bushy Hill and Grassy Hill. Hadlyme had its Tater Hill—evidently potatoes were once grown there—and Kelseytown its Cow Hill Road.



Time. An ardent housewife, who avails herself of all the new gadgets, recently sent us a puzzler. She said that she had all manner of time and labor-saving devices about her house and yet she seemed busier than ever. She asked, "What has become of time? I used to have it."

This bothered us for several days. Finally, in sheer desperation, we corralled the head of a research school in a great university—a super-professor-of-philosophy—and asked him what became of time, why, with all our aids to saving it, we still have less of it. He, evidently enjoying his meal, remarked that this was too profound a problem to discuss adequately in so short a period as it takes two men to eat luncheon.

Well, what does become of time? And do these time-saving devices really save it?

Never alone. Reading along in *Country Relics*, a study of old English farm tools and country crafts, by H. J. Massingham, we encountered this paragraph:

"There is something dream-like about every craftsman's work. There are presences about like himself and he is never alone. I believe that partly accounts for what may be called the 'touch', like the paw of a cat, in craftsmanly work. . . . It is machinery and unskilled labor which employs violent methods. The craftsman has too much respect for and knowledge of his material to do so, and his forebears are all the time dispatching messages to him that there is no need to."



Wine counsels. Americans, perforce, are discovering the merits and great varieties of wines that our country produces. Eventually, by adopting them as a good beverage, we may become a country of temperate wine drinkers.

Now there are several counsels on wine drinking and the selection of particular wines. Ask yourself these questions: Does it agree with me and with the food it accompanies? Do I really like it? Does it, in a sense, warm my heart, make me love my fellow man? It is also a good counsel never to drink wine with anger in your heart. Never to drink it without remembering some friend far away whose name we can mention with kindness. And the voice that drinks these toasts, so says the real wine-lover, should always be steady.

Understanding

I think it must have been this very wood
Where you turned to me on a misty day
And "I shall always love the woods," you said,
And touched the bark, and had no more to say.

So now the thoughts of you and woods are one,
For I remember you loved maple trees
And smiled to feel their leaves against your cheek,
You understood tree-talk and felt their peace.

So I came back to walk beneath the trees—
I'd find you here, I thought, if anywhere . . .
And just as though it knew, and longed to ease,
I felt a branch of maple stroke my hair.

ELIZABETH EVELYN MOORE

Save and destroy. Editors have to be like Janus, the two-faced god. In the same mail comes an appeal to save more of the California redwoods and an urgent request from a Loving Reader to start an anti-poison ivy crusade. We are heart and soul for both. Saving the redwoods is more than a challenge to California's local pride, it is a challenge to those of the entire nation who stand in reverent awe of this magnificent living beauty. . . . Poison ivy eradication, like charity, should start at home. First take the poison ivy off your own place before you go crusading into your neighbor's domain. We recommend it as an "escape."

"Into her house". Let bluebells spill down the woodside bank and forsythias along the orchard wall shake out golden streamers and elms show their first rosy haze of awakening life—then we recall, from out the reading of years ago, the Springtide wonder and awe of Frances Thompson:

For lo, into her house
Spring is come home with her world-wandering feet,
And all things are made young with young desire.



Porrophagus. As any Welshman will inform you, the leek is the vegetable above all others in the world. It has a sleek beauty. It is fool-proof and accommodating in the garden and on the table. And it also has an ancient history, for it was highly esteemed by the epicures of ancient Rome and both Celsus and Pliny wrote of its distinguished place in Roman cookery. Indeed, the Emperor Nero earned the nickname of Porrophagus—the leek-eater—because of his great fondness for the vegetable.

Mad billboards. Billboards along our roads which blot out the view have been dubbed anti-social, which they certainly are; dangerously distracting for drivers, which they may become; and futile forms of advertising, as anyone can learn by trying to remember what was advertised on the last billboard just passed. But along comes a philosopher who calls them a form of madness. "It is akin to madness," he says, "when the road—a mere means of passing through a region—is considered of incomparably greater importance than the region itself which it traverses." How can we tell whether the region is of incomparably greater importance when billboards screen off its most beautiful and enchanting views?



In a California house, versatile Modern encompasses both Victorian and Oriental motifs.

Other pictures on pages 32-33

AMERICA CREATES

From the revival of Early American architecture we progress to a vigorous new idiom in home design

THE Era of Wonderful Nonsense, as the decade before 1929 has been called, left the American landscape sprinkled with thousands upon thousands of toy houses, dream houses, put together more or less deftly in the manner of other times and other lands. The Spanish houses had hollow tile roofs, yellow or pink stucco walls, bell towers without bells, and as much wrought iron as the owner could afford. The English houses had extraordinarily steep roofs, planks applied to the wall in imitation of timbers, diamond-paned windows, and stained oak entrance doors. The beams in the living-room ceiling always showed the marks of the adze. One identified as French the houses with turrets, dove-cotes, heavy slate roofs, and cobblestones in the court yard.

These, and other less distinguished types, were built simultaneously, as neighbors, along the streets and roads of America. The spirit of make-believe possessed the building public and delighted it.

In the Autumn of 1929 there was an abrupt change in the frame of mind, as well as the spending habits, of the people. A lot of the fun went out of the fancy-dress party and there was a movement to get back to ground which was a little more secure. In architecture as in other things.

FOR several years following 1929 nothing much happened on the home-building front; nothing very active, that is. But when the saws and hammers began to be heard again and the framework of new homes took shape it was apparent that Americans had been thinking hard about their own traditions. Evidently they found that their hardy, thrifty, good-living ancestors were an admirable lot, worthy of emulation. The old homes of Colonial New England, of Colonial Virginia, of Early America were magically freed from the spell of invisibility which had concealed them—though they stood in the very center of the villages—for so many years. They were bought up avidly, when possible, and restored to their original pristine beauty. The builders of new homes caught up the Colonial theme and the native American tradition, after a long, long absence, began to return to the homes of Americans.

A very good case could be made to establish this period as the beginning of the trend to modern American design in the architecture and decoration of the home.

This point of view will win no immediate support from the Early American group which believes it abhors all things "modernistic". Nor should one count much on those devotees of modern who can find nothing admirable in the work of present-day traditionalists. The real progress has been made by neither the reactionaries nor the radicals. It has been made by the thousands of Americans with taste and character who, beginning with the revival of the American tradition, dared to discard such features as were not valid in the 20th Century while holding fast to the basic principles of intelligent, careful design and workmanship.

TO be more explicit, and to continue with this natural history of latter-day American design, an encompassing wave of Colonial houses obliterated even the memory of the Spaniards, the Elizabethans and the Provençals. It must be conceded that some of these were very, very bad indeed. Almost as bad as the toy houses of "The Era of Wonderful Nonsense."

Even in others which were quite faithful reproductions, the plans appeared to have been drawn with no consideration for the normal life of the real people who lived in them. The horse and buggy age, if not actually the stage-coach era, was still implicit in many a house which wore a two-car garage, ill-disguised, as its single badge of modernity. But a great beginning had been made. We had good reason for liking these copies of the old-time houses. We felt at home in them.

More important—most important of all—was the fact that the builders of these homes employed, once more, the native stone and wood, using these materials as the old-timers had, studying the work of the old craftsmen, learning the character and inherent beauty of natural materials. Learning, by studying the creations of master-builders and architects of two centuries ago in this land, that there must be a certain harmony between materials and design, and between design and use.

NOW, what has been the effect of this renascent concern with the good traditions of American design and crafts? Did the seeds sown so magnificently in Williamsburg fall altogether on barren, sterile soil? Certainly not.

Happily, there is plenty of evidence that we have begun to come again into a great era of American design. In every section of this country homes are being built which can honestly lay claim to being contemporary American, modern American. The builders of these many homes have understood the lessons of the old buildings. They have correctly read in the stone and mortar, the polished oak and mellow pine, the silks and damasks and silver candelabra of a great era of the past, that laconic admonition of all good teachers, "Do as I say, not as I do."

So it comes to this: the true American Modern is simply another step in the trend which was well launched when we went back to our beginnings, to the early architecture of America for inspiration and for some trustworthy standards. With this step we begin to design, to

create our own homes for this present day. We begin to solve our architectural problems in terms of current needs; the place, the climate, in which we build. And to all that we can learn of the arts and crafts of the past we add the arts, the technology, of our own time.

FOR more than a quarter of a century, HOUSE & GARDEN has occupied a position from which every significant development, every turn of the current could be detected and assayed. Year by year the leaders in the twin fields of home design and decoration have inevitably been searched out and their work given prominence in its pages. Increasingly, the work of the modern American designers has been shown to our readers, as the first halting, uncertain steps gave way to more mature, confident work. Recently, in the March issue of this year, we published a collection of modern homes from all sections of the country, proving beyond any question that this trend is a most vital and important movement; that its roots are firmly in our national past even to the extent that local, regional materials and cultures are finding expression in our evolving architecture.

The same thoughtful approach, the same creative spirit which has brought architecture to its new frontiers is found in the best of the new furniture, fabrics, floor coverings—yes, even in the linen, silver and glass which go into the home.

We believe in this evolution. Our modern homes are designed around real people. They gain by this a warm, human individuality, a simple directness which is immediately and genuinely appealing. The cycle seems nearly complete. We seem now, at last, fairly started towards the development of a living architecture, a living environment, for our homes. With a large part of the world given over to destroying, American home-builders have come at last upon the significance of creating.

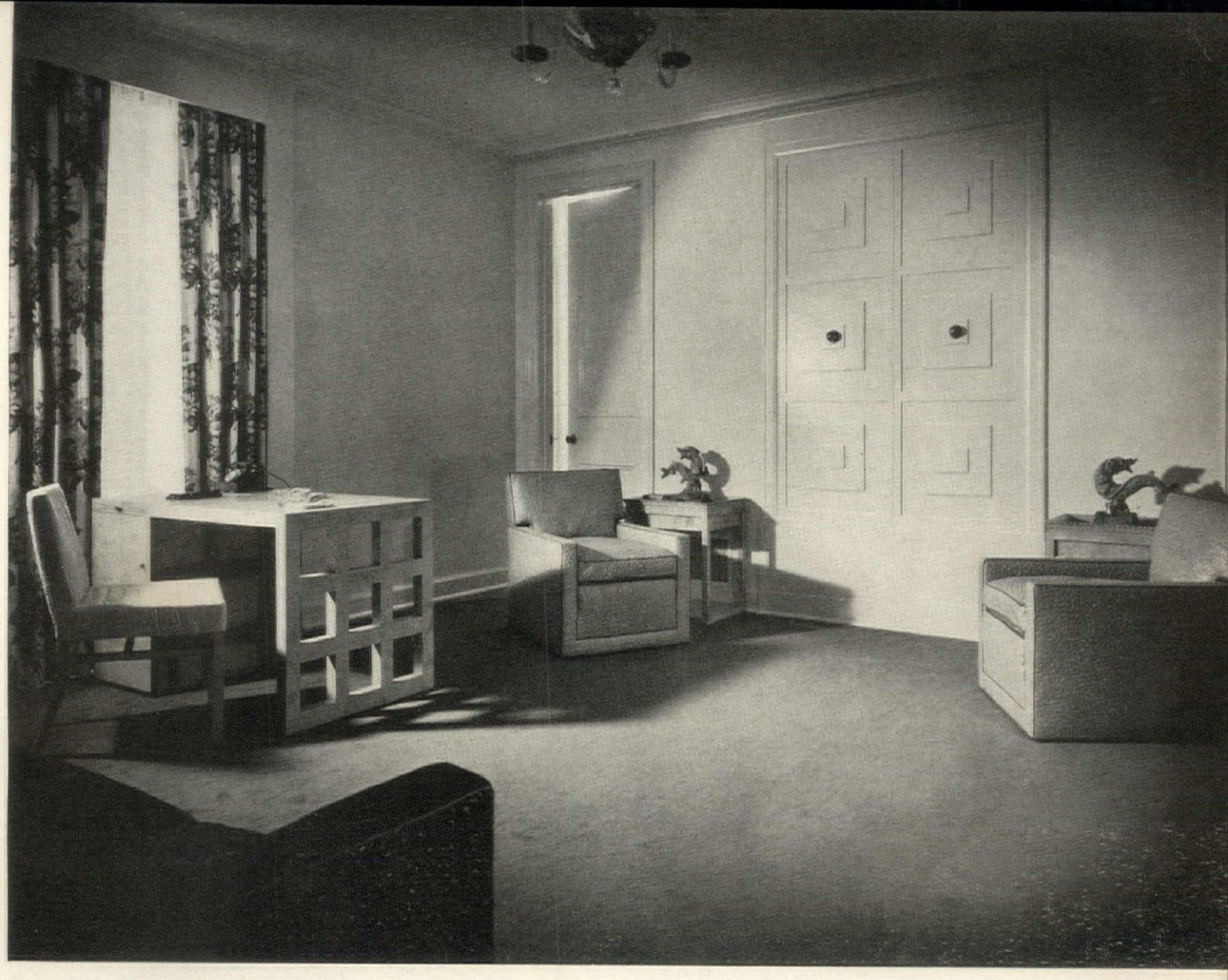
On these two pages, the home of Mr. and Mrs. B. T. Gale in Los Angeles



To accentuate ceiling height (left) the furniture in the Gale living room is low and massive. Also increasing the room's apparent size are pale walnut walls, green rug; carved sphinxes embellish the outsize coffee table



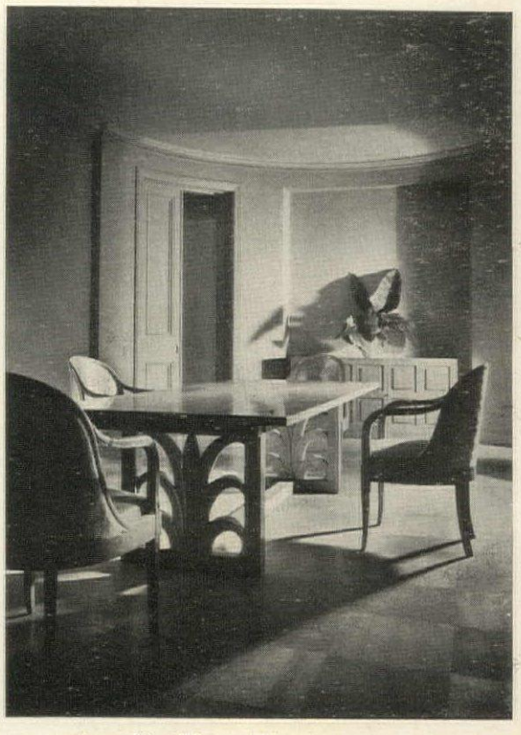
Bleached blackamoors (above) are Victorian but modern as today. Here in the gallery (see also page 30) they hold aloft nickel silver lamps designed in a feather pattern



Oriental design distinguishes an acacia desk in the Gales' upstairs sitting room. The draperies are an imported chintz in chartreuse, dark green, yellow and white; upholstery repeats these colors. Furniture designed by T. H. Robsjohn-Gibbings, the decorator (see story on page 67); the architect was James Dolena



Strapped in pigskin, the desk chair is of waxed birch; the birch desk by the bedroom window has a pigskin top. Draperies and bedspread are cinnamon brown and white striped; here, as in the rest of the house, massive, low, simple furniture contributes dignity and a feeling of space to moderate-sized rooms



A stylized lotus blossom is carved and cut out in the dining table ends. This sunny room has a parquet floor and chartreuse walls; the chair seats are lemon yellow quilted satin



HEDRICH

A Picasso, Rose period, dominates the Marx library

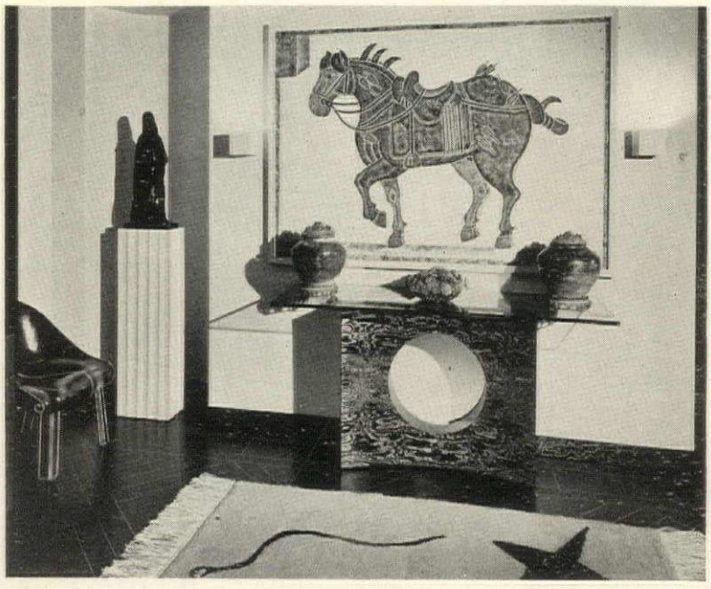
The color scheme of Mr. and Mrs. Marx's modern library is keyed down to frame a Picasso nude—painted about 1910, during the artist's Rose period and originally in the Quinn collection. Below it is a mantel of Cordova shell stone. To match the pale oak Flexwood walls the hand-woven draperies, by Dorothy Liebes, are beige shot through with copper. Chairs are covered with natural calfskin; the hand-carved rug is by V'Soske Shops

Connoisseur's Modern

A Chicago architect's apartment combines modern French paintings, Chinese antiques and fine fabrics in brilliant taste

MODERN is versatile. Since it is a universal approach to the problem of living rather than a stylized, limited solution, it can equably embrace a variety of art forms. Here, in the Chicago apartment of Mr. and Mrs. Samuel H. Marx, it forms a distinguished though unobtrusive background for centuries-old Chinese art, the modern French paintings of Picasso and Matisse, and fresh-as-tomorrow plastics, leather and hand-woven fabrics.

Mr. Marx, well-known architect, planned the apartment with his associates, Noel L. Flint and C. W. Schonne; all the fabrics are by Dorothy Liebes (see the story on her and her fabrics on page 67).



A Lurçat rug covers the black terrazzo floor of the foyer. Over the console is a rubbing of a horse from a Chinese bas relief of the Han period



Natural calfskin covers all the furniture in the library, including this unusual chest shaped like a trio of books. The lamps throughout are by Cecile Coverley



White parchment is used on all the furniture in Mrs. Marx's bedroom. The walls here are marbleized yellow and pink, contrasting with periwinkle blue draperies



In the library the walls are covered with rift-sawed oak Flexwood, left in its natural finish and waxed. Hand-woven fabrics, shot with copper, match the walls

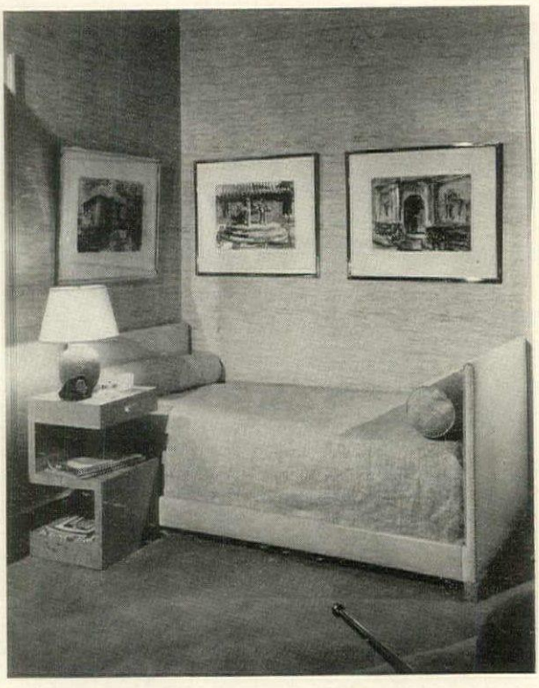
Connoisseur's Modern (continued)

MOST of the furniture in the Marx apartment was designed by Mr. Marx, one of America's best known architects, and it was executed by William Quigley of Chicago. All pieces are light in finish; some make interesting use of leather as upholstery or trimming.

The carved rugs in living room, dining room and library are by V'Soske; and William Haines of Hollywood designed the chairs in the foyer and the amusing steer-head lighting fixtures of Lucite in the living room opposite.



A Rouault print hangs above the library desk, its somber tones set off by the pale walls of oak Flexwood, waxed to a high polish. The carved rug is brown and white; the draperies match the walls and are shot through with copper threads



Laced leather upholsters Mr. Marx's bed; the other furniture in the room, including the unusual bedside table, is in natural veneer. The three paintings over the bed are Mr. Marx's own watercolors in which he pictures three Guatemalan scenes



"Seven Deadly Virtues" and "Seven Scarlet Sins" make a mural surrounding the bar—in gold and silver leaf, black and vermilion—by Edgar Miller. On the wall at left is a Dufy of the Epsom Downs series

HEDRICH



Lucite hardware distinguishes the furniture which Mr. Marx designed for the living room. In the far corner, the Capehart too was redesigned, its lines simplified, and covered with polished natural parchment

HEDRICH



The Marx living room and dining room focus on modern paintings

YESTERDAY, today and tomorrow are blended in the Marx living room, seen above. Focus of the decoration is a Braque abstraction which received first prize at both the Carnegie and San Francisco exhibitions. The sconces on each side are Lucite, designed by William Haines, of Hollywood.

In the case at the end of the room, of glazed and crackled eggshell finish and lined with gold-leaf, are precious Chinese figures, venerable with age, of the Han, T'Ang and Sung periods. The fireplace is copper-pink Colorado travertine; hand-woven fabrics are by Dorothy Liebes, more of whose fabrics are shown on our cover this month.

The dining room at right centers on a Matisse still-life painted about 1916, originally from the Quinn collection; below it, the sideboard is faced in a design of antique mirror. The table, covered with a green marbleized paper to simulate malachite, was lacquered five times.

Putting



THE AUTHOR "ARRANGING"



GRAPES AND RUST ZINNIAS FOR A LUNCHEON TABLE



YELLOW AND ORANGE OF DAHLIAS AND GLADIOLI



BALANCED VASES OF GLADIOLI AND ZINNIAS



ROSES, GRAPES AND SNAPDRAGONS FOR A LUNCHEON



VIOLETS ON PAPER FRILLS DECORATE AN ÉPERGNE

personality into centerpieces

Floral arrangements for your table, set and described by Patricia Kroh

THE simplest house may be tastefully decorated so that its interior has charm, beauty and a satisfying, homelike atmosphere. The simplest table may be set so that it has distinction, beauty and practicability.

Table setting is an art just as flower arranging is an art. There must be a plan, a color scheme and an arrangement for the center of the table. The woman with a real understanding of these things will find the art of table setting a delightful hobby that will turn a daily task into a means of self-expression.

Every woman has a different point from which she may start to plan a table setting. Some start with the color scheme that inspires them, others use the motif in a dinner plate as the theme from which to build. The table linen may serve as the nucleus, or the centerpiece of flowers or fruit (or both) may suggest the idea. There *must* be a starting point. Without this foundation, or plan, the setting may be a conglomeration of disconnected units rather than a harmonious whole.

Good taste and a knowledge of the art of arranging flowers and fruits will help, but the centerpiece is only one unit of the whole beautiful effect of a good setting. To win the much-coveted ribbon at the Flower Show or the equally valued exclamations of awe and admiration from friends and family at home it is a good idea to know something of the fundamental principles that are required for a so-called perfect setting.

The harmonizing and blending of color are considerations of first importance. The relationship of the textures of the linens, plates and glasses as well as the centerpiece comes next. Proportion must be kept in mind in the selection of plates and other accessories. Balance is essential to a good setting. All of the above points may be well thought out, yet, if the centerpiece is not well done, the whole effect can be a great disappointment. Study the artistic arrangement of the centerpiece. Be sure to keep in mind the occasion for which the table is being set and the time of day the meal is to be served. Keep simplicity the keynote. The smartest table setting is the one that adheres to the principle of simplicity and distinction, avoiding too many table accessories.

LET us start with the selection of the color scheme. Usually the service or dinner plate suggests the hues that will dominate the setting. It is not necessary to use every color in the plate. Select one hue for the cloth or doilies. Use this as the background color. Clear crystal is always in good taste but if colored glassware is used be sure that it is related in some way and is in perfect harmony. The centerpiece, too, may or may not contain all the colors that are in the plate. It is often advisable and far more effective to use only one or two of the hues in the pattern on the plate.

Too many colors in the arrangement give a spotty effect and make good design very difficult to achieve in the centerpiece. Sometimes the flower arrangement is the nucleus that suggests the color scheme. One of the informal settings illustrated on the opposite page was built around the arrangement of fruit and flowers in shades of rust and green. The linen, plates and glasses were selected with this in mind. When the right color is not obtainable in the table linen it is always advisable to use a neutral color (silver-gray, beige, brown). Dead white is a trying background for any setting unless the occasion calls for white.

A COLOR chart that suggests the correct grouping of color harmonies will help no end in the creation of new, fresh-looking table settings with the old accessories. We all love color—why not use it? If your linen closet is stocked with all-white damask cloths, take one or two to a good professional dyer and have the pleasure of selecting any color your heart desires as the background for your setting.

There is one woman I have neglected to advise: the bride. She too must learn to have a starting point from which to plan her table settings. She has the advantage of starting from scratch. Her first consideration is the dining room itself and the colors predominating there. The china is the next selection to be made, keeping the background of the room in mind; next the linen and flower containers.

An understanding of the relationship of textures will assist in creating a satisfactory setting. Study and learn to classify plates, glasses and even flowers according to their textures. Texture means the thickness, thinness, heaviness, lightness, smoothness, roughness, etc., that place the various accessories in well-related groups. The heavy, thick, handmade potteries should suggest thick glass, homespun-looking table covering and the typical garden variety of flowers. The delicate Limoges, Haviland and fine bone china ask to be grouped with the thin crystals and silky-textured rayons, sheer organdy, or delicate lace cloths and napkins. The flowers must have dignity in form and be right in color. It is difficult to classify flowers in groups according to texture. Of course, there are some garden varieties of flowers that are quite obviously best used on the very informal table. Marigolds, zinnias, calendulas, tulips, narcissus and many of the wild flowers belong in this classification.

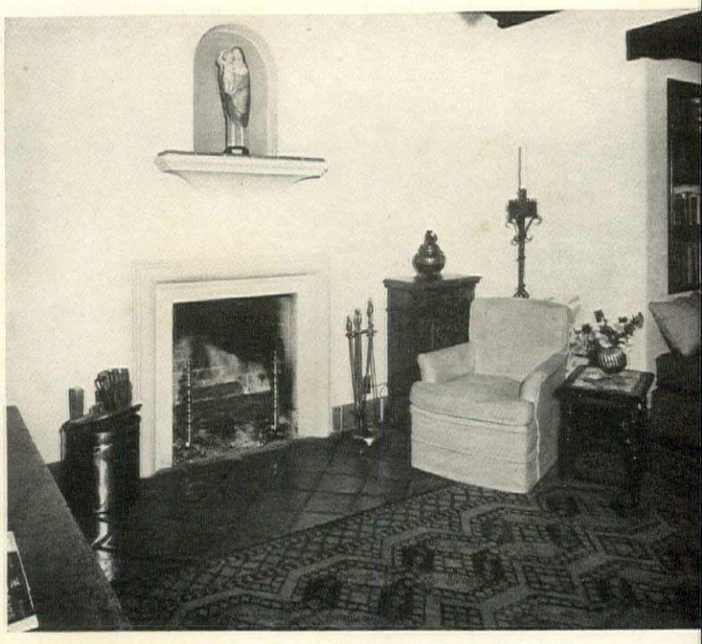
Most flowers have elasticity and lend themselves to the textures with which they are combined. I have used calla lilies in a wooden chopping bowl for a very informal modern table setting and used them just as successfully in silver or crystal for the most formal bridal dinner table.

I have seen dahlias used in copper, in pottery, and also in old pewter for charming informal tables. The flowers in each setting were well related in texture and in color. The same dahlias when handled in a different manner in crystal or silver acquire the formality of the setting. (See illustration.)

The study of the centerpiece itself is most important. The color scheme may be well thought out, the textures of all the accessories well related, but if the centerpiece is poorly done the table loses its chance for distinction. To be in good proportion the flower container should be approximately one-sixth the size of the table—a ten-inch con- (*Continued on page 82*)

From Old Mexico

Mr. and Mrs. William D. Frisbee's ranch house in Guerneville, California, fulfills the owners' demand for comfort, privacy and outdoor living



Cool white walls of California stucco in the Frisbees' private sitting room provide a pleasant change of scene from the sunny brilliance of the patio, which serves as the general living room





An old barn on the property supplied the adzed redwood timbers for the ceiling of the loggia that encircles the central patio. On opposite sides of this are two suites, complete with private patio and living quarters—one for the owner, one for his son and wife



Hand-made tile, highly waxed, is used on the floors throughout the house. Here in the kitchen it also serves as a background for the range center



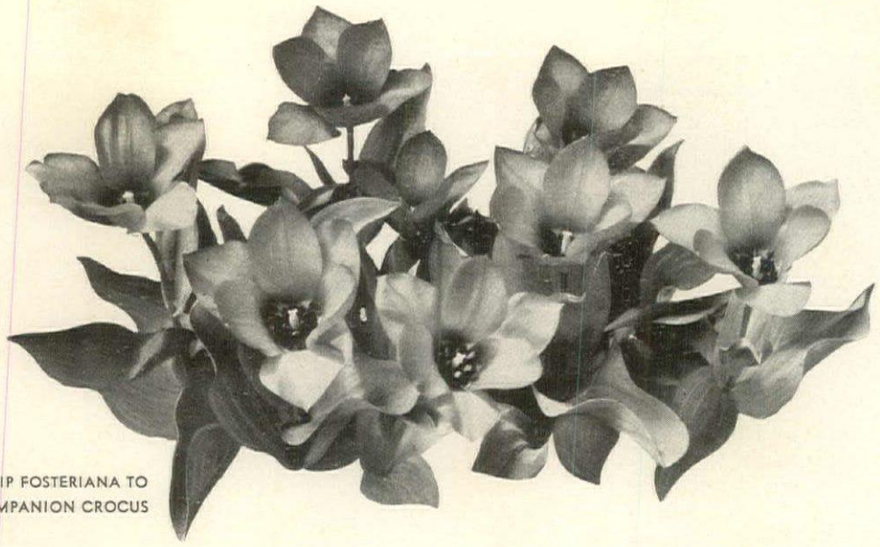
BORN



Typically Mexican is the brown stained beam ceiling in Mr. and Mrs. Frisbee's own bedroom. Blanchard and Maher of San Francisco were the architects

Five canyons drop their long ridges of oak, redwood and madrone into the fertile valley Mr. Frisbee selected as the site for his home. An expert gardener, the owner tested climate, surroundings and soil before breaking ground for the rambling ranch house that stretches along the valley floor.

For outdoor living the house was built around a huge patio carefully planted with bougainvillea for color, jasmine for scent and orange trees for shade



TULIP FOSTERIANA TO COMPANION CROCUS

Crocuses of

IN the dull gray days of Winter the gardener looks eagerly for the first precious flowers of a new year. At a hint of warmth from the Winter sun, how keen the pleasure to find harbingers of another flowering season pushing up through the frozen earth: the pointed spear of the snowdrop piercing the ground preparatory to hanging out its graceful green-tipped bells, the green ruff of the Winter aconite unfolding to reveal the demure little yellow blossom, the annual surprise of the first crocus pushing up out of the cold earth to bring color and gaiety into a wintry world long before we thought it possible.

In my Virginia garden in a mild Winter crocus, snowdrops and Winter aconite flower in January, though seasons differ in their intensity of cold. Sometimes snow and ice prevent any blossoms from braving the inclement weather before February.

MANY gardeners deny themselves much early pleasure by neglecting the Spring-flowering crocus species, growing only the varieties of *Crocus vernus* called the Dutch crocus. The species are earlier flowering and have a grace and charm that make them more engaging than their portly Dutch relatives that flower later in the season.

Many varieties of species crocus bloom whenever the weather permits in January, February and March. They are not exacting in their requirements. They do not like heavy clay, to be too wet or to be too well-fed. I grow them on a planted wall where they appreciate the gritty soil and good drainage. The mulch of rock chips around the rock plants also serves to keep the crocus blossoms from being spattered by mud.

While they are perfectly at home in rock garden conditions, they will settle down quite contentedly in ordinary flower beds if not too heavily manured. In the garden I inherited, Cloth of Gold and Cloth of Silver crocus have been appearing punctually each Spring for thirty years or more. They are quite willing to become permanent residents, as demonstrated by their seeding themselves as the years pass, so that they gradually spread over a much wider area than originally occupied.

I feel that crocuses are rather lost in grass and am sure they will never force their way through thick sod. Crocus bulbs may be happily accommodated about the skirts of early Spring-flowering shrubs such as breath of Spring, *Lonicera fragrantissima*, forsythia and *Spiraea thunbergi*, if the ground is prepared for them. They should be planted in full sun in ground that has been dug down a foot or more and set in light, nourishing soil. Planted four inches deep in August they can be left for years unless they show signs of being too crowded; then the bulbs should be dug in July and either replanted at once or stored in a dry place until early Autumn.

THE first crocus to flower for me is *Crocus sieberi*, from the mountains of Greece. It has a warm, eastern exposure near the base of the planted wall, where, in the last two mild Winters, it has surprisingly begun flowering the first week in the new year. This variety can stand a great amount of cold; tight, dull lavender buds, furled like neatly rolled parasols against bitter winds and snow, open out at the first hint of warmth to reveal shining lavender blossoms with yellow base to the segments and with orange stigmata. Crisp, fresh crocuses that send up clusters of lovely bloom so charming against the gray stones of the planted wall. Flowers continue to push up whenever the weather permits (and it is surprising how much punishment they can take) for six weeks. *C. sieberi* seems to be a perfectly hardy and permanent variety that is eager to give the first thrill of the season.

E. A. Bowles in *A Handbook of Crocus and Colchicum*—a book filled with interest for all who would learn of the crocus species—tells us that *C. korolkowi* was named for the Russian General Korolkow, who discovered it in Turkestan in 1882. Later it was found in Afghanistan and Bokhara. A native of strange, far-off lands, it settles itself very contentedly in our gardens, where its blooms withstand wintry weather very well, doubtless being used to fierce winds in its native habitat. The small, golden blossoms have a faint greenish cast, with bronze feathering without, the whole flower of the shining crispness so noticeable in crocus blossoms of early Spring. Reginald Farrer and E. A. Bowles both speak of it as the celandine crocus, on account of its having the greenish gold of the celandine poppy's bloom. *C. korolkowi* has a quantity of foliage that comes up rather thickly before the bulbs have finished flowering. It usually blooms a full month in my garden—from early February, when it first appears, through the first week in March.

ABOUT the same time the warm, glowing orange chalices of *C. aureus* open. Gardeners for hundreds of years have warmed their spirits, chilled by Winter's drabness, by the bright orange glow of these blossoms. Gerard and Parkinson knew this flower and described it in their herbals. Its brilliant orange flowers withstand cold remarkably well. Last February, after unusually warm weather with the thermometer in the sev-



Early Spring

Kinds to study now for planting next Autumn

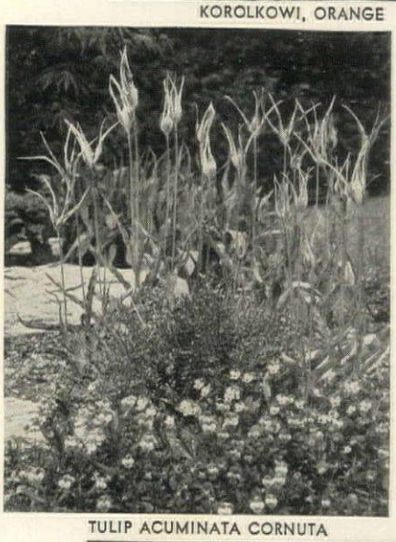
By ELIZABETH S. RAWLINSON



CROCUS TOMASINIANUS



KOROLKOWI, ORANGE



TULIP ACUMINATA CORNUTA



CROCUS VERSICOLOR, SILVER



TULIP CLUSIANA

enties, there was a drop to ten above zero, but *C. aureus* was unharmed by so sudden a change in temperature and kept right on blooming.

C. imperati was very much damaged by this drop in temperature. It is, however, one of the handsomest of the crocus species. It has lovely large blooms that measure several inches across when fully open, that are buff, feathered deep violet outside, within a beautiful violet with veining of purple and with orange stigmata. This Italian species from the mountains around Naples, with its large blossom of sparkling purple and orange, is a bright bauble of color to enliven the sombre days of late Winter. The leaves are dark green with a conspicuous white line down the center. It is one of the best of the species crocus; a consistent early bloomer, unfortunately, a bad freeze is only too apt to damage the blossoms. *C. imperati* also has a delicious perfume. We can appreciate Farrer's calling this "the sweet-voiced nightingale of the Spring" and one of the very loveliest of the crocus family—in fact, one well worth growing.

C. fleischeri is another early flowering species. It has grass-like foliage and small white blossoms with narrow segments and very bright orange-red stigmata. These starry blossoms never make a very good effect on my wall because the bees hunting for honey in their first emergence from Winter hibernation damage the frail blossoms very much. Why they treat this variety so much worse than any of the other crocuses flowering in the first warm days of February is not clear.

The Cloth of Gold crocus, *C. susianus*, must be known to all who garden. It is an old variety long in cultivation. Once well established it is a permanent possession. Punctually each year when the icy grip of Winter is still felt, green points will push through the frozen earth to be followed by bright yellow flowers that are feathered brown on the outside. Reliable, permanent and cheerful, Cloth of Gold should be planted in drifts with snowdrops, chionodoxa and other of the earliest flowering Spring bulbs.

Towards the last of February *C. tomasinianus* and Whitewell Purple flower. Mrs. Louise Beebe Wilder in *Adventures With Hardy Bulbs* and Mr. E. A. Bowles both speak of these varieties as seeding freely. In my garden they have not prospered very well and seem far from the enviable state of being so well established that they seed themselves. Frail little cylinders of lavender tight shut against the rough winds of March and its storms, they open out when the sun shines to reveal the dainty little violet-colored blooms of *C. tomasinianus* and the pretty small flowers of purple, shading out to light violet in the center, of Whitewell Purple. One who observes the ways of the early crocuses will notice the contrast in the quiet shades of the outer segments that close tightly against wintry storms and the bright, sparkling color of the inner segments that open out so happily in warm sunshine.

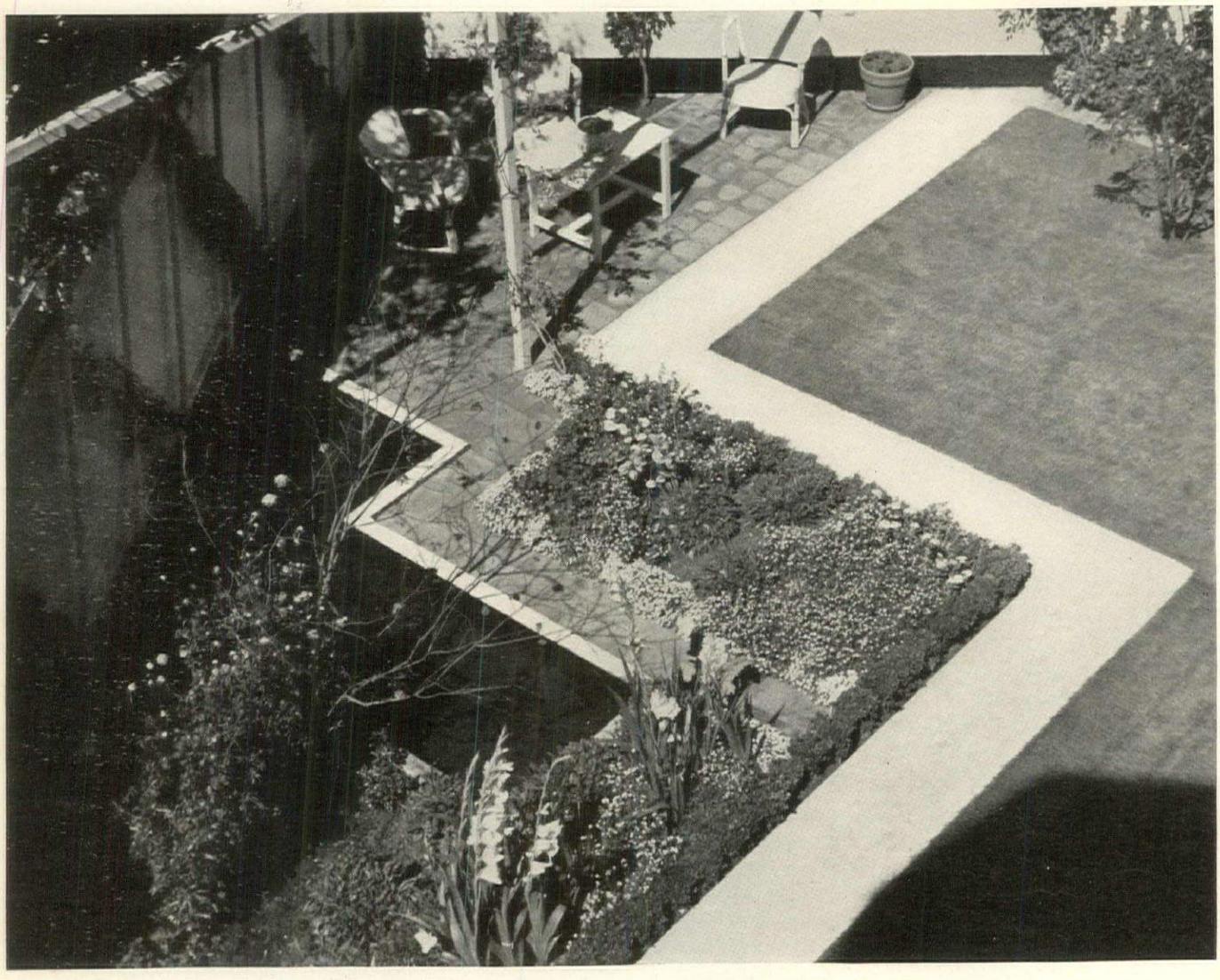
Two other lavender colored varieties flowering in March are a variety of the Scotch crocus, *C. biflorus var. argen-* *(Continued on page 80)*



Modern garden

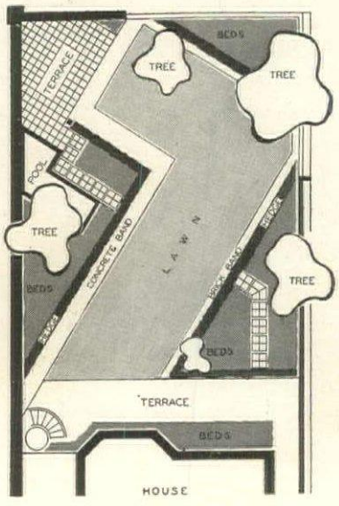
Clever design creates an illusion of space in this San Francisco garden

In designing a garden for the town house of Mr. and Mrs. Jerd Sullivan of San Francisco, Thomas D. Church, the landscape architect, has made an outstanding contribution in this field. The actual dimensions of the area are only 35 x 50 feet, but Mr. Church has employed lines, angles and materials in such a way as to make the garden appear considerably larger. The angle of the lawn, for example, when extended, is longer than any straight dimension within the area



Elements of the plan

Note that no lines in the design are permitted to terminate within the actual boundaries of the area, but seem to carry the eye beyond. This again increases the illusion of spaciousness. The construction and planting of the garden wall seen at the far right has an interesting, rhythmic pattern. (See page 62)





DETAIL OF THE GARDEN WALL

Dahlias that win

Claire Norton tells the cultural steps required for prize-winning superb blooms

THE dahlia is primarily a sportsman's flower. Hundreds of shows are held all over the world each year where the dahlia reigns alone, or serves as a center of interest. New varieties are bred and introduced for the sole purpose of exhibition. There is a fascination in gambling against the weather and other conditions beyond the gardener's control to bring blooms to perfection and the thrill of entering these blooms in competition that appeals to the sporting sense.

Dahlias are no more difficult to grow than many other favorite flowers of the garden. Nor yet do they fall within the class of the "easy-doers", which, once planted, make no further demands for an indefinite length of time. It must be remembered that with the dahlia the gardener is dealing with a plant whose original native habitat was the slopes and table-lands of Mexico, and which is, therefore, not tolerant of frost.

Bearing in mind the dahlia's origin, it is readily seen that a sunny, well drained location is required for success. The ideal situation would be a slope where full sun can be enjoyed through the morning, light shade cast during midday from distant trees to preserve the coloring of more delicately tinted varieties, and sun again from three o'clock in the afternoon. Protection from strong winds provided by a windbreak of trees and shrubs at some distance is appreciated.

An abundance of air is as essential as sunshine. If dahlia plantations are made in a location where air circulation is good among and through the plants, disease troubles are few. For the same reason, plants themselves must not be spaced too close together in the garden bed.

IF prize-winning blooms are the object, the physical condition of the soil becomes important. Experienced growers recommend an open, friable loam in which drainage is perfect, since the dahlia will not tolerate wet feet. This plant is, however, a heavy drinker of water during its growing season, and sufficient humus should be incorporated with the soil to retain as much moisture as is consistent with good aeration.

Excellent results can be obtained by preparing the bed for dahlias the Fall previous to planting, spading or trenching to a depth of eighteen inches and digging in old strawy manure, composted material or peatmoss as deep as possible. When completed, the soil should be light and of good texture to its entire depth. If desired, a cover crop of rye may then be planted and when turned under in the Spring will provide valuable green fertilizer.

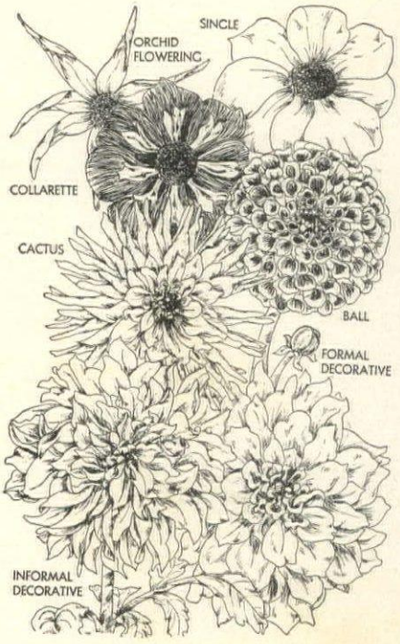
A week or two before the tuberous roots are to be planted, the bed is again forked over to the full depth of a spading fork. At this time fertilizer is broadcast and mixed thoroughly into the top soil. For sturdy, vigorous growth of dahlias in the early stages, a beneficial fertilizing medium is fine ground bonemeal, at the rate of five pounds to each one hundred square feet, with which has been combined an amount of one pound of muriate or sulphate of potash.

SPRING is planting time for dahlias, but the exact date varies over the country. The determining factor is the condition of the soil. There is no advantage in planting roots before the soil is fairly dry and warmed to a depth of several inches and the air is warm. Green plants should not be set until all danger from frost is past, mid-June being the safest time throughout most sections.

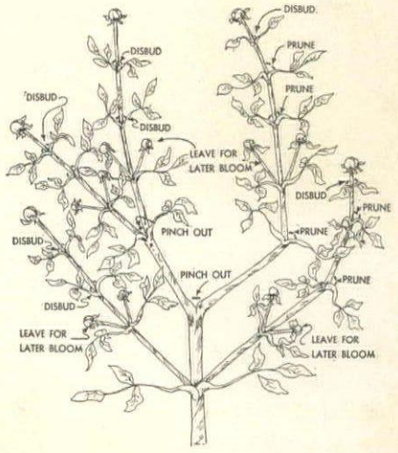
It is uneconomical as well as unwise to plant an entire clump of tuberous roots. The mass of shoots which are produced are weak, and blooming imperfect or poor. Before planting, a clump should be divided to individual roots, each containing an "eye". If the "eyes," or buds, are not easily located, clumps may be laid on damp newspapers or covered with damp sand until the shoots begin to show. Then a sharp, flexible knife is used to separate the roots.

Many growers prefer green or living plants to dormant tuberous roots, holding that finer exhibition blooms are produced. Green plants as well as tuberous roots are offered by most dealers, or the gardener can propagate his own by making cuttings of his best-growing clumps.

Dahlias are spaced three feet apart for best results, and if planted in rows, four to five feet allowed between rows. When spacing has been determined, strong stakes five or six feet in height are firmly driven in to a depth of eighteen inches where each plant is to be set. (*Continued on page 76*)



Variety in flower forms as well as variety in colors have brought the dahlia a nation-wide popularity. These and the ease of growing them make the dahlia every man's flower



Pinching back is one of the methods that assure better blooms. Its purpose is to force the plant's vigor into the production of a few superb flowers. The main steps are shown here

Feasting in Hawaii

The succulent delicacies served at a Honolulu native *luau*

By JUNE PLATT

"THE first little piggy went to market; the second little piggy stayed at home; the third little piggy had roast beef; and the fourth little piggy had none." But what, pray tell, became of the fifth little piggy? Oh dear! I hate to relate, but he very unwillingly went to a *luau* in Honolulu, Hawaii, which was very unfortunate for him, but very fortunate for me, as you shall see from my story.

Naturally enough, the one thing I wanted most while visiting in Honolulu was to taste some of the native Hawaiian food I had heard about, instead of which, delicious and unfamiliar as were the different dishes I encountered and enjoyed, they weren't necessarily particularly pure Hawaiian, due no doubt to the inevitable influences of the mixed cosmopolitan population of the Islands. Making the best of my disappointment, however, I contented and consoled myself by reveling in the tropical fruits and jams and jellies served to us by the Royal Hawaiian Hotel, and by collecting the varied odd collection of recipes given in this article, hoping against despairing hope that eventually some one somewhere would invite us to a really native feast, instead of telling us how wonderful they were. At last, at last, through the kind auspices of Mrs. Alice Bowen of Gump's we were finally invited to participate in a *luau*.

Thrilled and delighted, all set to come back with a raft of authentic and delectable recipes, breathless with excitement, we set forth at dusk, arriving at our destination just in time to witness, by the light of blazing torches, a group of native Hawaiians, surrounded by a crowd of visitors, lift with tender care from a stone-lined *imu* (earth-oven) the *pièce de résistance* of a *luau*—a leaf-swathed, steaming, fragrant pig, known in Hawaii, I believe, as a *kalua puaa*.

After having seen the poor pig carried away with all due ceremony on a festive board, to be cut up elsewhere into tender succulent bits for the imminent delectation of us all, we lingered on, watching individual portions of *laulau* (fresh belly pork and salted butterfish or salmon, wrapped in neat little bundles in first *taro*



leaves then *ti* leaves) being extracted from the hot pit, where they had experienced hours of steaming in good company with bananas, breadfruit, and sweet potatoes.

This being an indoor *luau*, we then made our way, following the crowd, to a house from which drifted the sweet strains of Hawaiian music. Our hostess greeted us graciously, dressed in a gown of black lace, adorned by a yellow feather lei, standing on a *lauhala* mat, by a little table covered with a Spanish shawl, in front of a lace-draped upright piano, against a tongue-and-groove wall, partially covered with *tapa* cloth, against which was hung a Chinese embroidery. On the table was a low vase of flowers, and nearby a glass-fronted cabinet filled with an intriguing array of jewelry and other treasures.

AVOIDING the rockers of a rocking chair and fancy cushions on the floor, still following the crowd, we found ourselves in a palm- and fern-bedecked room, where three tremendous tables were set in true native *luau* fashion, entirely covered with beautiful big *ti* leaves, decorated with amazing tropical floral and fruit arrangements. There were sea shells, polished calabashes and coconut bowls, luscious and beautiful pineapples, cut but left in their shells, ready to be eaten, and a sea of a million and one little blue dishes. These contained, to be exact: *inamona*, a relish made of crushed *kukui* nuts mixed with pungent seaweed and pounded sea salt; squid, in coconut cream; heavenly coconut cake; and (I hope I'm not hurting any one's feelings) a dreadful gray concoction, namely *poi*, made of *taro* root; also *haupia*, a blanc-mange made of arrowroot and again coconut cream; *kamano lomi*, made of flaked salted salmon, fresh tomatoes, onion and ice-water; chicken cooked with finely chopped *luau* leaves (closely resembling spinach) and coconut cream; all this plus the aforementioned pig, already carved with miraculous speed into individual portions; with here and there a whole fish reposing on a big platter covered with a *ti* leaf, and all the little *laulau* bundles awaiting our investigation.

Having bravely tasted everything, in correct Hawaiian fashion with my fingers, I ate my portion of the pig, every bit of it, abandoned forever and ever the *poi*, gave away my *kamano lomi*, was intrigued but not convinced by the contents of my *laulau*, was amazed to find I really liked the squid swimming in coconut cream, sampled with growing interest the *inamona*, decided in favor of the *haupia*, devoured all the coconut cake in sight, listened with rapt attention to a young man on my left, or was it right, describing how they prepare parrot fish in Tahiti, by soaking it in lime juice and coconut cream, and made a mental note to try his suggestion of soaking two vanilla beans for two months in a bottle of Martinique rum before concocting a heavenly Tahitian punch of said rum, dark brown sugar, and the juice of four or five limes per person, the whole to be well diluted with plenty of ice. The same young man then became eloquent on the subject of *Rognoni alla veneziana*, gallantly the while extracting for me from a neighboring pineapple shell, with surreptitious dexterity, far more than my share of pineapple.

The feast over, having made a totally inadequate attempt to thank our busy host and hostess and successfully to express our sincere appreciation of their hospitality, we parted with the greatest of gratitude in our hearts but with, I must confess, slightly more reverence for the previously gathered, fortunately perhaps, not one hundred percent pure native Hawaiian recipes below.

Chef Kina's Hawaiian soup. Wash and cut fine the white part only of 4 large leeks. Brown them lightly in half a bar (⅛ pound) of butter. Add 2 cups of canned pumpkin, and the contents of 2 8½-oz. cans of crushed pineapple, 1 teaspoon of sugar, and 2 cups of hot water. Simmer gently, stirring occasionally, for twenty-five minutes. Strain and rub as much of the pulp as (*Continued on page 81*)



ANTON BRUEHL · CONDÉ NAST ENGRAVING

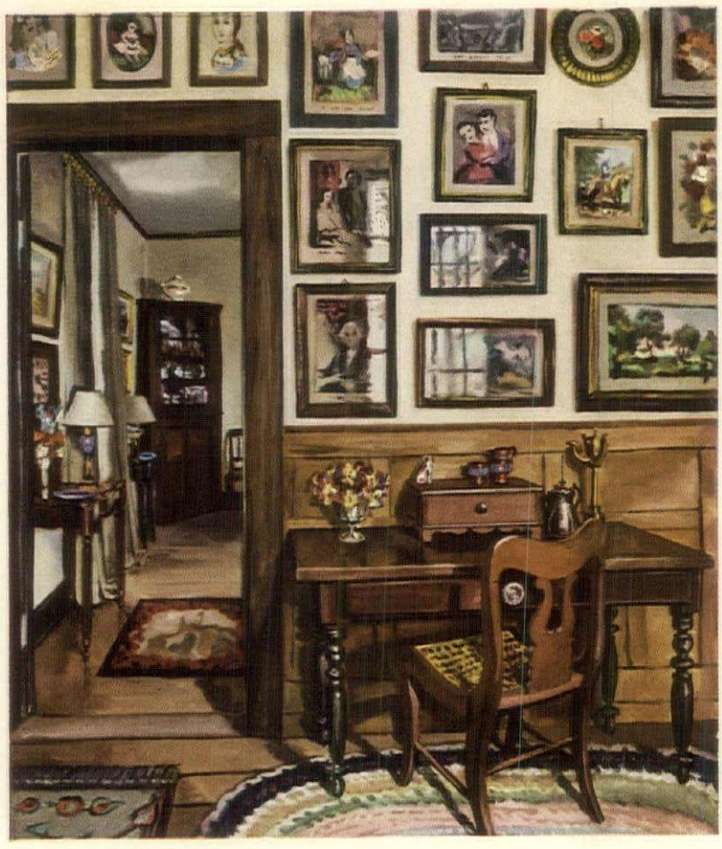
Cockleshell pink and gleaming silver

Let your April dinner table glow with candles and the soft hues of Spring. And for an unusual centerpiece, mass rubrum lilies above a low, smooth bank of carnations—pincushionwise, as here.

Wedgwood plates, bordered with silver scallops and tiny papyrus blossoms, repeat the tones of the flowers and reflect in the damask cloth of cockleshell pink silk. The silver is "Grande Baroque", a handsome new pattern in sterling by R. Wallace & Sons. Sharpe's "Drury Lane" crystal; Stern's. Cloth, Léron; plates, Martin's, Washington. Chairs, Emkay candles; Macy

I come from Missouri





"Antique maple and walnut, hooked rugs and glass are Mother's hobbies—she's been collecting since 1906. Two of her prizes, a spindle table and an American Empire desk, stand in the South Room —overlooking Boone's Lick Trail". See story opposite

"The Little Room (left), a sort of study at the back of the house which was formerly a kitchen. Here Dad has hung his collection of Currier & Ives prints, 'George Washington', 'The Lover's Quarrel'. The little desk is made from an old six-legged table"

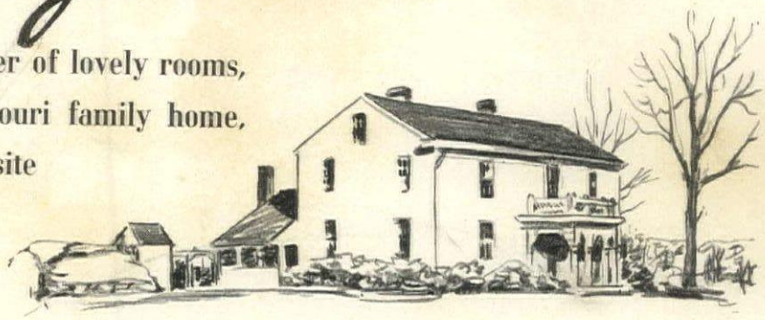
"Grandmother Maggie's portrait hangs over the mantel in the living room, intended as a bedroom when the house was built. To the left of the fireplace is a closet and an enclosed stairway, whose doors are built of wood from an old Missouri steamboat"

DRAWINGS BY THE AUTHOR, DAVID PAYNE



Missouri Family Album

David Payne, portrait painter of lovely rooms, tells the story of his Missouri family home, which he has pictured opposite



EDITOR'S NOTE: This is the story of an American house. At the time its foundations were laid, it was a finger pointing West—a prairie outpost in the frontier country. Beyond it pushed the pioneer path—and during the War Between the States the house found itself on the dividing line between North and South—in the center of the storm from which was to grow, in the course of years, a truer American unity.

Today, if there is a center in America, this house stands near it. At the crossroads of the country, it drew its character from East and West, North and South. If there is anywhere in the United States a living picture of the American idea, here it is.

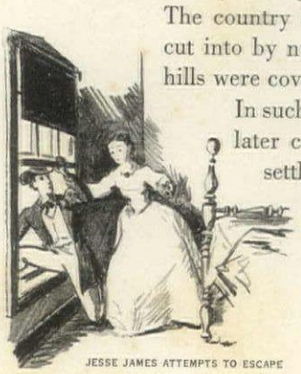


AUNT MOLLIE BROUGHT THEM UP

IN what were still frontier days in Missouri, my great-grandfather James Robnett built his house, and our family has lived in it ever since, this being the fourth generation sheltered by its gently sloping roof. Through the Civil War and cyclones, through threats of fire, this old house has stood guard over its family to the days of dust storms—and now it seems to say, "What next?", as though looking for an air raid. Plain and simple it was built and so it stands today, but a mellow dignity and a look of genuine hospitality are the characteristics written all over its honest face.

Built foursquare with the compass, it faces south on the old Boone's Lick Trail, once the main highroad between St. Louis and Kansas City, along which early settlers drove herds of cattle and sheep and flocks of turkeys to the St. Louis market. As families were large and cousins numerous, such travelers, being relatives or friends, would stop at the house for the night, and so in the early days it gained some reputation as a tavern. It may have been this that prompted Jesse James to hide there one day during the Civil War.

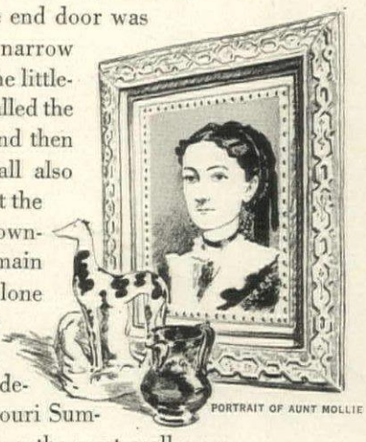
The country here is beautifully rolling prairie cut into by numerous creeks whose valleys and hills were covered with virgin white oak timber. In such a woods on the banks of what was later called Town Creek James Robnett settled in 1857. He had left his brothers and his father, who had come from Kentucky with Daniel Boone in 1818, farther west in Boone County, and he removed here to Callaway County and built a small cabin and a saw mill.



JESSE JAMES ATTEMPTS TO ESCAPE

In this cabin lived his wife Sarah Ann and seven children, and there Eddie, the eighth and last, was born, before the saw mill had sawed enough logs to build the big house, which was to stand farther back up the hill from the creek. Throughout the Autumn of '57 and the Spring of '58 Jim Robnett worked on the house, and when it was finished they moved in. But Sarah Ann died. Pioneering and eight children had been too hard for her to bear, and her oldest daughter Mollie (née Mary Cassandra) mothered the younger children and for many years looked after their father.

The house was built on a little rise of ground in a grove of burr oaks just west of a town called Fulton. The lumber was sawed from trees that grew where the house itself was to stand. The sills and joists are of oak and white pine. The white oak clapboards were hand-planed and nailed on with square cut nails. A simple rectangular plan was followed and the house is late Greek Revival in feeling. Plainfaced, it stood towards the south, with windows above and below flanking a simple pane-lighted doorway. The east end, however, was the front in those days, and the end door was the entrance. This opened into a narrow stair hall, and on the right was the little-used parlor. Beyond what they called the Long Hall was the Little Hall and then the dining room. The Little Hall also opened on a large central room at the back of the house. This was the downstairs bedroom, in reality the main living room. As there was but one lone north window it was strangely dark for the most important room in the house, but this made it deliciously cool in the savage Missouri Summers and warm in Winter. Along the west wall were ranged a fireplace with a tall Doric mantel, a clothes closet, and a door to the enclosed "family" staircase. At the northwest corner of the house was originally a kitchen, now the Little Room. Separated from it by a narrow open porch was a long ell housing the outer kitchen and laundry. De-



PORTRAIT OF AUNT MOLLIE

(*Continued on page 92*)

Walnut-pioneer American wood

First of several articles tracing the history of the cabinet woods which make today's furniture



Walnut makes these: **1.** a modern Seth Thomas desk clock; Wanamaker. **2.** Antique sugar scoop from Elsie McNeill Inc. **3.** Modern relish dish; Georg Jensen. **4.** Donkey-head bookends; Lambert Bros. **5.** Antique tea-caddy, locked apple; Alice Marks. **6.** Painted caddy at Elsie McNeill, Inc.

WALNUT is a sturdy pillar of American history. Native to the United States, north and south, from Maine as far west as beyond the Mississippi, it was a mainstay of Colonial life and now plays a major rôle in today's wood craftsmanship.

The stocks of pioneer flintlock rifles were of walnut—the old gunsmiths knew it would never warp or crack. Abe Lincoln split walnut rails and pondered the ways of democracy; Ulysses S. Grant drove oxen under a walnut yoke. Dolly Madison's hospitable dining room boasted a walnut table and buffets; and later Belter, the great Victorian cabinetmaker, chose walnut for its high, dark luster. Architecturally walnut was formed into tall pillars and strong rafters, and lovely wainscots and balustrades were frequently of walnut.

Today walnut is again in a crescendo of popularity. Since most finished pieces are made from American-grown trees, walnut is unaffected by wartime interference with shipping. Chameleon-like, it changes character according to its handling and finish; it bleaches to a beautiful pale tone and with the passing of the years acquires a rich, soft patina.

Besides being admirably suited to tall cupboards and long buffets, it adapts with ease to the turnings of small decorative accessories—salad and fruit bowls, lamp bases and clocks. And the beautifully mottled and figured wood obtained from crotches and burls is ideal for matched veneers, providing spectacularly figured effects for the decoration of both period and modern pieces.



Of French inspiration is this walnut piano with gracefully curving turned legs; it is a contemporary Spinette designed by Wurlitzer. The candlesticks with etched hurricane globes, and the pair of old-fashioned pictures, Neiman-Marcus, Dallas

NYHOLM



A Colonial descendant is this open-shelf Welsh dresser by Sikes. In Burleigh walnut, it is an adaptation of the earlier style. It and the chair, Hathaway's; accessories by Ovington

Paneled in walnut, this library in Palm Beach demonstrates the beautiful patina which this fine cabinet wood acquires. The half-length windows, curtained in sea green, look out on the loggia; the rug is a figured design with champagne predominating.



A Queen Anne favorite, walnut is often used for reproductions in this style, such as this tall breakfront, found at W. & J. Sloane



Adaptable to modern designs, too, is this versatile wood, here used for a desk by Kling. Bigelow rug; Ovington accessories



Matched veneers in walnut embellish an RCA Victor radio-phonograph. Rug, Mohawk; accessories, Sloane



For vacations with vitamins—

Good health and good fun. What wouldn't you give to have both of these handed to you in concentrated little capsules like your brown vitamin pills? Naturally neither science nor black magic has gone quite this far. But Nature and good management have conspired to produce the next best thing—the spa. I don't mean those havens for hypochondriacs in the Bavarian Alps. I mean American spas. They're dedicated to health, not sickness, and you'll find them in 47 out of 48 states.

In these oases where the earth bubbles forth its healthful waters you will find that sun, fresh air and healthful pleasure are yours for the asking in concentrated doses. You can combine vacations and vitamins, good health and good fun. Every one of the spas provides a serious cure, but they also offer that sure-fire combination of exercise and relaxation.

And if it's just your golf that has to be "cured", you can do that, too. Every spa has its cavalcade of sports from croquet to cross-country hikes. Most of the springs are fortuitously located away from the large cities. No telephones, no noise and lots of picturesque countryside.



Twosome at Arrowhead Springs

Hot Springs, Va. Did you know that the Homestead, at Hot Springs, Va., once had a nineteen-hole golf course? No, I don't mean what you mean, but an honest-to-goodness nineteenth hole, with tee, green and everything. It was laid out ages ago by a group of amateurs with more enthusiasm than knowledge, and has, of course, long since been superseded by two very fine championship courses.

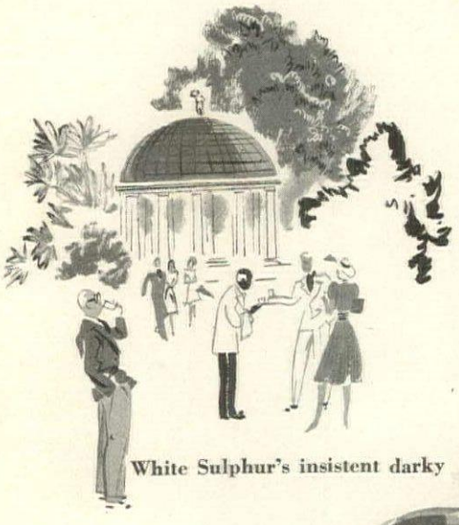
Although its golf is now conventionalized there are plenty of things about the Homestead that give it a personality all its own. For instance, order breakfast in your room (no extra charge) and your tray arrives, at top speed, balanced on the head of a smiling darky waiter. Once a year these waiters have a race for the "world's championship". Don't miss it if you're staying there at the time (which is early May).

Then, too, you can have your dog in your room if you like—provided he's reasonably small and well-behaved. Something for dog-lovers to remember.

Whatever you do, don't miss a picnic lunch at old Warm Springs, where you swim in the circular pool used by Jefferson, and have your refreshments (liquid and solid) floated out to you on cork trays.

Moreover, nobody ever gets paged at the Homestead. By some magic of their own those colored boys always seem to know where you are in case of a telephone call or a message. In fact you're temporarily adopted by the boy who takes your bags to your room, for he asks you to consider him your personal attendant while you're there and to call on him for anything you need.

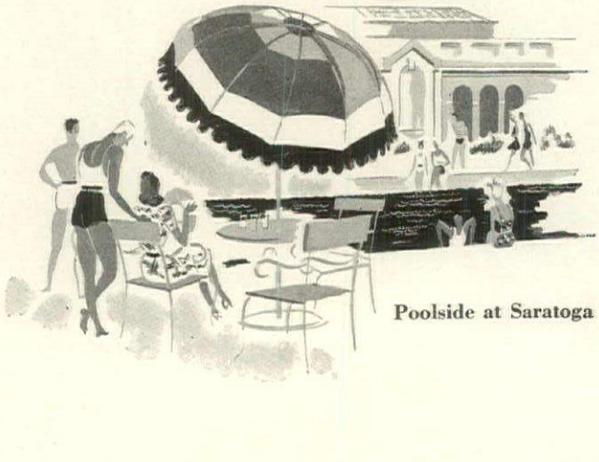
One of the leaders among the privately owned spas for more than a century and a half, the Homestead puts on no airs. But its warm red brick and classic white columns hold a welcome for all who seek rest, recuperation and recreation in what its proprietors call "a luxury of simplicity".



White Sulphur's insistent darky

White Sulphur Springs, West Va. Some forty-six miles away, across the state line, is a friendly rival—equally outstanding—the Greenbrier which is located at White Sulphur Springs.

"Glamorous" is a much abused word these days but it's the only one I can think



Poolside at Saratoga



America's spas

Good health and good fun at our natural springs. Described by Dorothy C. Kelly

of to describe White Sulphur. You look up at the fairy-tale beauty of the Greenbrier's north façade and think of the generations who have sought recreation and health under its roof and that of its predecessor, the beloved Old White.

As you sip your sulphur water at the famous old spring-house (and don't think you can escape the eagle eye of the old darky attendant, because you can't!) you look across to the historic cottages and wonder if General Lee's spirit still comes back to hold court, as he did in the old days, in "Baltimore G". You catch the eye of Hygeia, poised on the roof of the spring-house, and wish she could talk, to tell of the things she has witnessed during a hundred years and more.

The past treads hard on the heels of the present at the Greenbrier and it is revived each year in a series of balls and other ceremonies that bring back fragrant memories of bygone days.

But don't imagine that the past encroaches on the present. There's nothing out of date about the Greenbrier or the facilities it offers. Take golf, for instance (as I seem to have done everywhere). Where else can you find a club-house that adjoins (and I really mean adjoins) the first tee and the last green of three different courses—two championship eighteens and one nine. Incidentally, White Sulphur claims the first organized golf club in America. You can read all about it down there and see the original clubs used—and some of them look as if they might come in handy in a sand trap today!

Or take flying. Not only do they have their own air field but you can get lessons in flying if you want to.

Get in at least one meal at Kate's Mountain Lodge (but be sure to order your table in advance) and ponder the story of the original Kate and her escape from the Indians.

Elegance combines with comfort to make the Greenbrier one of the gayest and most charming of spa resorts.

Glen Springs, Watkins Glen, N. Y. This privately owned spa is much smaller than the Homestead or the Greenbrier but is very popular with people who take their spas seriously. Go there any time of the year for a cure if you need it, or for just a complete rest combined with expert care and attention. Whether you go for a week-end or a number of weeks you will come back feeling restored—mentally, physically and spiritually.

Not that you have to be an invalid to enjoy it. Golfers (there I go again!) won't easily forget the beauties of the nine-hole course, with its views of Seneca Lake. (No fees for guests taking the cure.) Hikers and camera fiends will gloat over the natural beauties of the estate itself as well as of the Watkins Glen State Park which is its neighbor. Fishermen will spend many happy hours pulling them in on the thirty-six-mile lake. Eyes and ears accustomed to city dirt and noise will drink in the quiet and the spotlessness of the place.

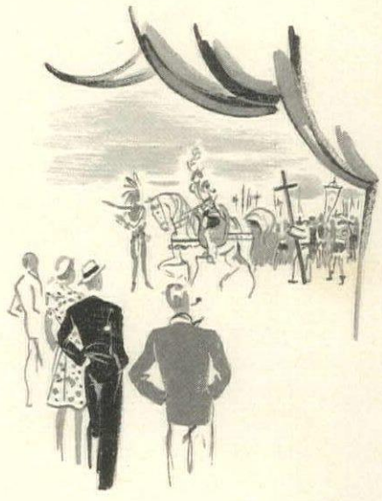
Try the Glen Springs sometime when you honestly want to Get Away From It All.

Saratoga Springs, N. Y. The early morning parade of water drinkers at Saratoga's handsome Hall of Springs is quite a sight. With almost religious care they sip the prescribed amount, strolling about in the traditional way (no earnest spa-goer ever drinks his waters sitting) and

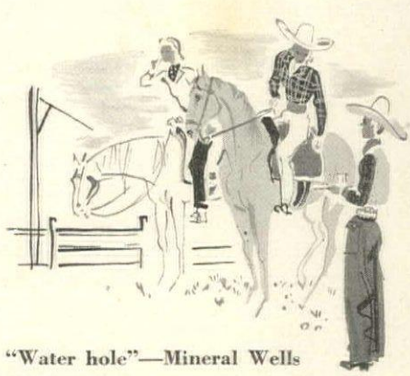
(*Continued on page 79*)



Glen Springs—wooded oasis



Hot Springs (Ark.) celebrates its discovery



"Water hole"—Mineral Wells



Time for comedy—waiters' race at Virginia Hot Springs

Gardening for the Epicure

America's reputation for vegetables is won by growing them at home. Plant these this Spring

By F. C. COULTER

TWO years ago a well-known doctor from Harley Street, London, made an extensive off-the-beaten-track tour of the United States, living high and low, surveying the scene in detail. Asked afterwards for his outstanding impression, he said without hesitation, "Your vegetables, the most wonderful in the world!" and added, "I now know why the American standard of living is rated so highly."

In any country, the standard may be gauged with considerable accuracy by the esteem in which its people hold garden vegetables. At the zero end of the scale of civilization is primitive man, carnivorous and brutish. He took a long step upward when he discovered the purpose of seed and planted it to raise a crop, for thus began the life of settled habitation, of tillage, of gardens, of culture. At the upper end of the scale today is North America, which is by all calculations the greatest market of the world for vegetables, in terms of either quantity or diversity.

Of course, with this very abundance of vegetables, fresh or canned, in the stores, we necessarily have both the advantages and disadvantages of industrialized mass production. Broadly regarded, the vegetables are very good and relatively inexpensive; their food value is high, and no one need go short of vitamins. But for those to whom fine food is more than mere nutriment, is one of life's more gratifying sinless pleasures, there is no substitute for the exquisite flavor and succulent goodness to be had only from choice varieties grown in one's own garden.

One reason is to be found in the physiological changes which begin in a fruit at the moment of picking; another in having items not easily, if ever, found in the markets.

TAKE carrots. Anyone who remembers the dainty little carrots, either round or lady-finger shape, which lent grace and delicacy to a lunch in Paris or Brussels or Amsterdam of the happier days, must have tried to get them here. But they are rarely to be had, since they are of very early type, grown in a hotbed, and do not pay our commercial produce men, since they make no tonnage. You can grow them yourself, however, in your own forcing frame without very much trouble; the varieties are French Forcing, Amsterdam Forcing, French or Scarlet Horn. This Horn, by the way, refers not to horns but to Hoorn, the quaint little town on the Zuider Zee for which Cape Horn was also named, as its discoverer, Schouten, came from that Netherlands town.

Again, an excellent variety for your garden is the slim, sweet Nantes, but not beloved of the market growers, who don't like it because its tops are rather fragile and therefore it is not so good for tying in bunches.

Of all vegetables, peas are the most popular. They should be good by now, since man has been cultivating them since the dawn of history, yet, once again, if you want them at their best you will grow them yourself. The so-called fresh peas of the markets may have travelled 2,000 miles and, even in refrigerated cars—which they may not have reached until after lying some hours in the sun—they suffer. Only the best canned peas are entirely free of a somewhat metallic tang acquired in the mechanical processes of preparation for canning, but peas picked from your own garden in early Summer are among the best gifts of the gods.

They are very easy to grow, asking only for a decent bit of soil and some brushwood to climb upon, though it is not indispensable. Time was when the smooth-seeded sorts were planted for their earliness, but that is no longer necessary since the wrinkled seeded sorts, of better quality, are now to be had in equally early strains. These, for example, make a good series in succession of maturity and are all of top quality for the home vegetable gardener: World's Record, Glacier, Teton and Giant Stride.

Good peas from the garden are so very good that they deserve a little more care in the kitchen than they sometimes get. They should not be sent to table straight from the saucepan and strainer, but should at least be tossed in butter on the skillet for a minute, and preferably should have been boiled with a few sprigs of mint in the water. A French chef would probably do much more to them, and here it may be remarked that those who feel any nostalgia for *petits pois à la Française* should know these are just little peas prepared for table by boiling, without mint, then drained and put back on the stove with butter, a spoonful of flour, salt, pepper, sugar and some of the liquor they were boiled in. After simmering, finish off with a soupçon of cream and egg yolk.

THE New England maxim about putting on the pot before you pick the corn is very sound, for the sugar that differentiates garden corn from field corn is speedily transmuted into starch if the ears are not promptly cooked: only freshly picked corn is at its epicurean best.

No vegetable has lent itself more agreeably to the modern plant-breeder's skill, none has given him better rewards for his pains, such as that superb hybrid Golden Cross Bantam, which should be your main variety in planting for good, hearty eating. But if you want the sweetest and tenderest of corn, you will grow two of the oldest, naturally-pollinated sorts: Golden Bantam and Black Mexican, both of which originated long, long ago, in days when it was the Indian squaws who were the gardeners here.

Golden Bantam is such a little ear, with only eight rows, that it does not pay the commercial gardeners as a rule, but its flavor is all its own, and it can be eaten with one hand. As for Black Mexican—which *(Continued on page 87)*



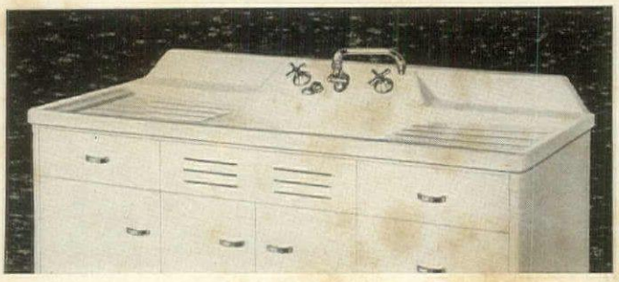
GREENE

Flowering dogwoods of country woods and cultivated gardens

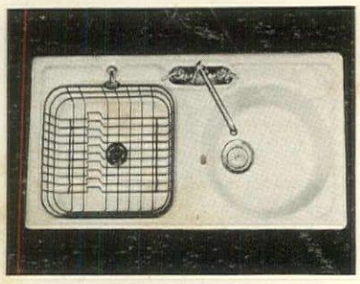
The United States has given to the world's gardens practically all the flowering dogwoods. Most commonly found in the fringe of our woods and shady hollows are *Cornus florida,* white, and its pink counterpart, *C. f. rubra.* Two recently found Asiatic types, *kousa* and *chinensis* are both white. On the Pacific Coast grows the western type, *C. nuttalli,* with white or pinkish flower bracts. These flowering dogwoods usually thrive best in light shade and are easy to grow

Designed for dishwashing

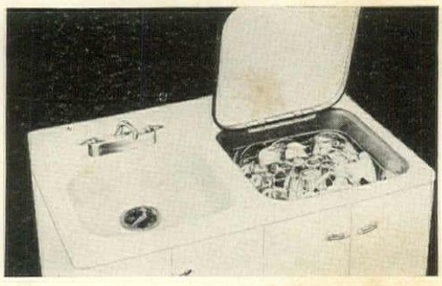
Here is what it takes to make light work of an old three-a-day household routine



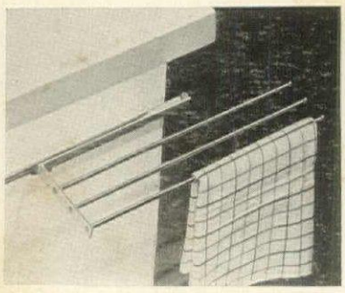
Cabinet sink, carefully designed for easy dishwashing. Has slanting back panel with mixing spray and safety ledge. Drainboards recessed 1″ around to prevent splash. 5 ft. long. Costs about $100. "Sunnyday" model. From Crane Co.



Dishwashing sink, 2 compartments. Flat rim for use in worktops of any material. Duostrainer, spray; 38″. About $40. Ebco



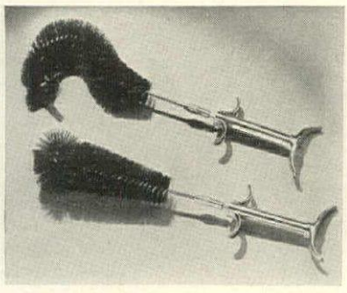
Electric sink features new dishwasher with improved action, automatic controls. 48″ wide; about $200. Also comes with garbage Disposall unit. General Electric



Extension towel rack: Knape & Vogt chrome rack slides out of sight. 20″, needs 8″ width. Screws top or side. $3. Lewis & Conger



Stand-bys at the sink: To hold soap-chips and cleanser, $1.25 ea. Calgon in water removes stains, adds sparkle, 50c and $1. H-S



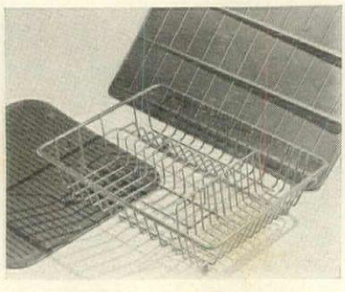
Swivel brushes specially designed to reach the far corners of highball glasses and glass coffee-makers, 79c each. From H-S



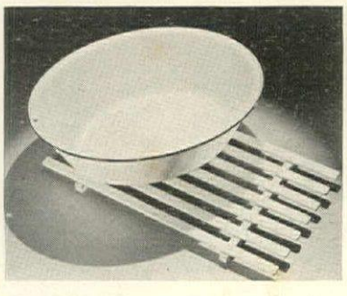
Heavy duty brushes for thorough scouring: Pan brush, 25c. Percolator, 20c. Brass pot brush at 79c; for cast-iron, 35c. L & C



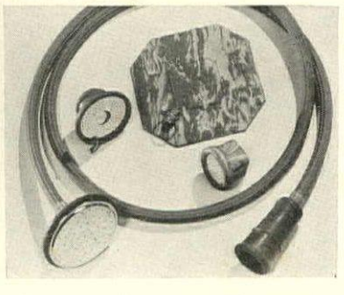
For cleaning up: Rubbermaid's Neoprene sink strainer, $1.35; plate scraper, 35c; shovel 30c; broom 35c. Lewis & Conger (L&C)



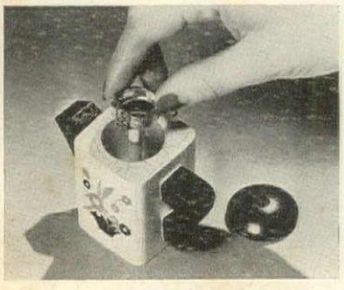
Drain rack and mats: New heavy rubber tile drainboard mat, $1.95; rubber-coated dish rack, $1.45; Neoprene sink mat, $1.65. L & C



Dishpan and sink rack: Heavily enameled dishpan, $1.27. Wooden sink rack keeps dishes from being nicked or broken. 39c. Macy's



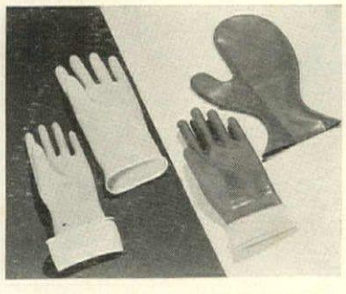
Sprays and stopper: For quick, safe rinsing, hose with nozzle 39c; faucet sprays, 19c, 10c. Sink stopper, 15c. R. H. Macy



Ring safe: Put your rings inside this clever gadget before you start dishwashing—you won't forget where they are, 59c. Macy



For fine china: Papier-mâché keeler, $9.50. Lux flakes, 10c & 20c. Hammacher Schlemmer (H-S). Martex towels, 25c. Gimbel's



Hand savers: With drip-proof cuff, 49c. Macy. Latex, non-slip fingers, 35c. Jersey lined, go on, off easily, 95c. Mitts 50c. H-S



Old-fashioned sacking makes big absorbent towels. 5 "Thirsty Towels", $1. Ritz-a-Dish cloth, 20c; 3 for 40c. Padded mop, 20c. H-S

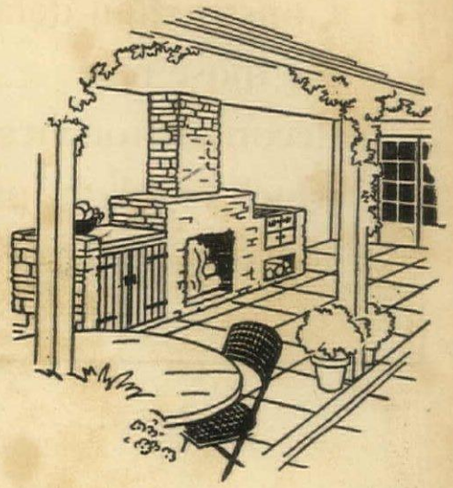
"HOW-TO" HANDBOOK

On The Next 8 Pages

A new feature showing how to bring practical good taste into your home

Arrange the units of this grill to suit yourself

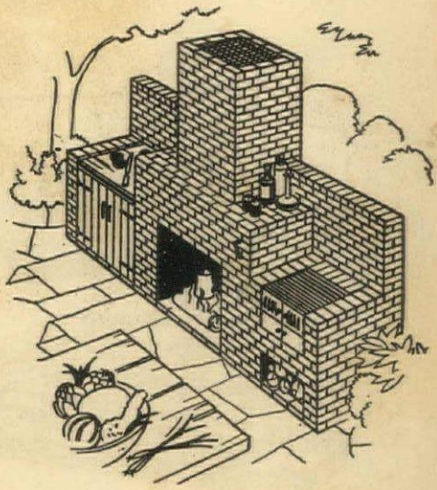
Designs for outdoor fireplaces, grills and barbecues are many and varied, depending on the requirements of the user and the amount of money and labor he wants to put into its construction. Since we cannot, on this single page, show all possible types, we have designed a combination barbecue, fireplace and storage space, the three components of which may be arranged in various combinations, as shown here, to fit every normal situation.



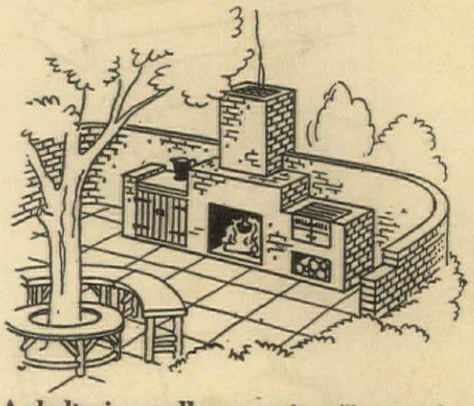
The porch wall is a favored location for the barbecue. The chimney is often combined with the one which serves the living room fireplace



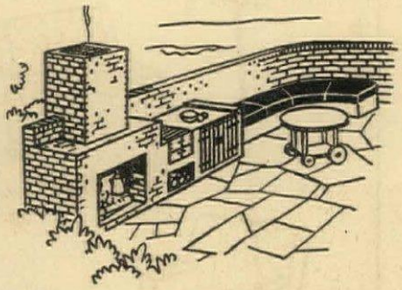
Omitting the fireplace, we fit the grill into a corner and flank it with twin storage spaces. The cabinets could also be omitted, if desired



Storage, fireplace and grill comprise the three components of our outdoor cooking unit. The storage compartment has a removable wood work-top with a copper sheet beneath, which is suitable for beverage-mixing, etc. The grill shown here is one of the standard available units

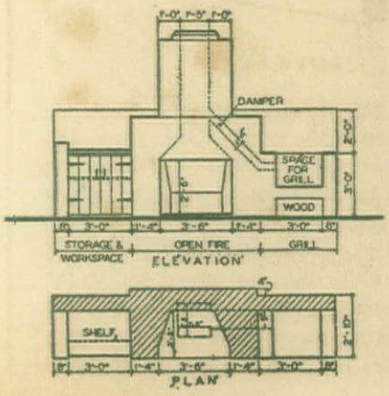


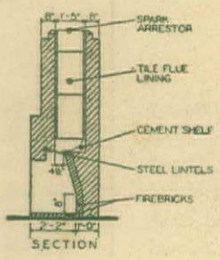
A sheltering wall protects the grill area and unifies the design. The colored concrete floor is marked off with a pattern of large squares

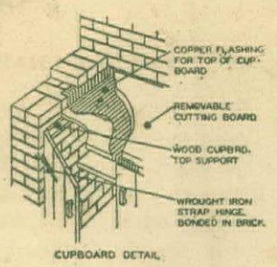


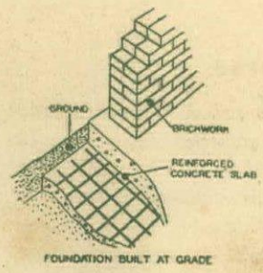
Rearrangement of the storage cabinet places the work surfaces between the grill and table. This may prove desirable in some cases

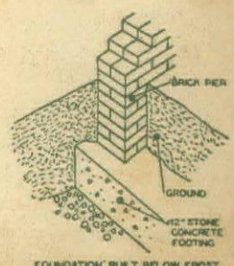
Construction details and cost estimates











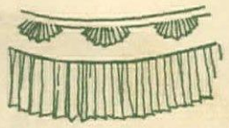
Plan, elevation and details are self-explanatory. The estimated cost of the complete unit, built of brick with concrete footings below the frost line, is $275 including materials, labor and contractor's profit.

If built on a concrete slab the cost might be reduced to approximately $200. If the fireplace and its chimney were omitted and only the grill and storage cabinet built, the cost would be reduced approximately 60%

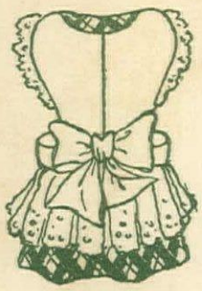
Construction details for those new decorator touches which highlight our slipcover designs



Tightly zipped up the center, snappers at each end. *No.* **4**



Knife pleat bound in green, below fan trimming. *No.* **10**



ABOVE: Neck, underskirt of plaid taffeta. *Rear of No.* **28**

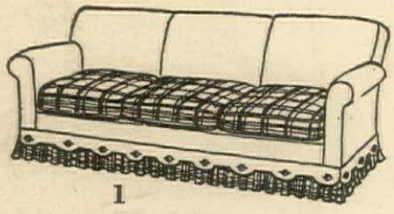


LEFT: Scalloped sections cut and joined as shown. *No.* **16**

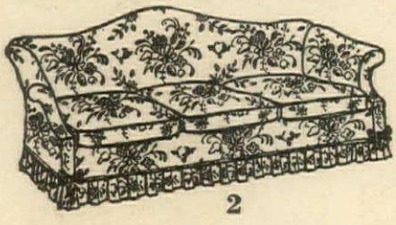


RIGHT: Circular piece cut on bias, welted. *Lamp No.* **13**

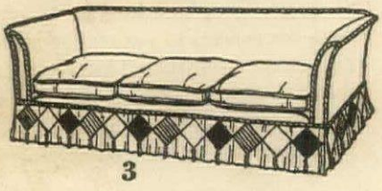
28 new slipcover designs to give



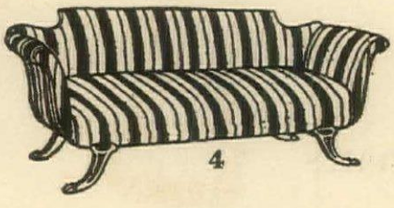
1



2



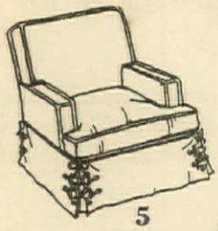
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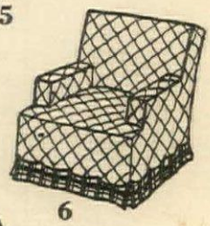
4

SOFAS

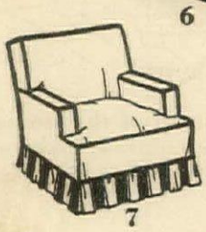
1. Plain cotton slipcover enlivened by plaid cushions and underskirt. The scalloped edge is buttoned to the inverted pleat skirt. **2.** The transparent Vinylite which covers this chintz-upholstered sofa has welting of a contrasting color. The skirt cover has a bow at each corner. **3.** Harlequin patches are applied to a shirred skirt with colored wooden tassels to match the corded welting. **4.** For Duncan Phyfe sofas: a tight, fitted cover of glazed chintz. *Details of these pieces are shown in color above*



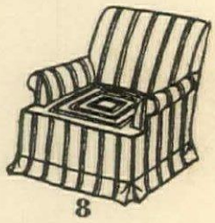
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6



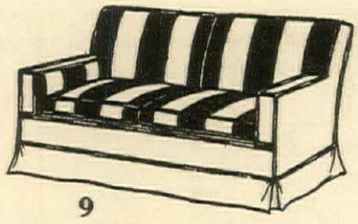
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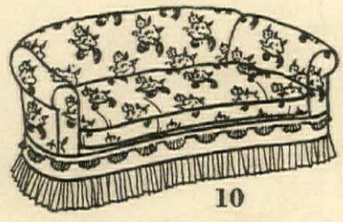
8

LOUNGE CHAIRS

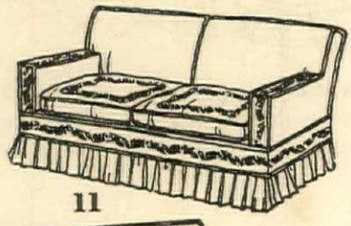
5. Military "frogs" in contrasting color on the skirt corners and down the center of the back. **6.** Scalloped edges on a quilted linen cover reveal a plaid cotton taffeta flounce. **7.** A plain material freshened by a box-pleated flounce with wide stripes. **8.** A striped ticking with four triangular pieces joined to give a new and interesting square effect on the chair seat



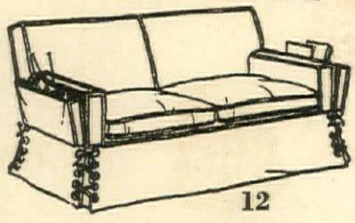
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10



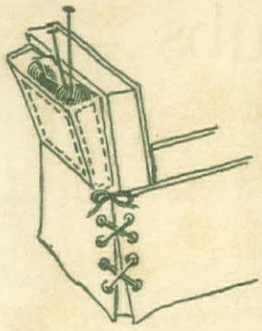
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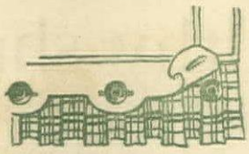
12

LOVE SEATS

9. Striped material inside the seat, plain outside. Welting is the color of the stripe. **10.** Flowered cretonne or chintz with leaf-green binding. The knife-pleated flounce repeats background color of chintz. **11.** Strips of flowered chintz appliqué on plain cotton. **12.** Plain color sailcloth laced at the corners and up the back in contrasting color cord. Capacious pockets for knitting, newspapers, magazines, etc., are a new idea, placed on the outside of each arm



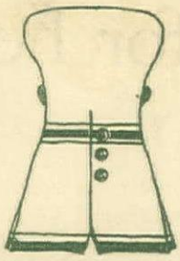
Brass eyelets for lacing; pocket snapped on. *No.* **12**



Big buttons join scalloped edge to plaid flounce. *No.* **1**



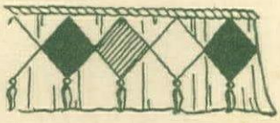
Military "frogs" emblazon a box-pleat corner (left). *No.* **5**



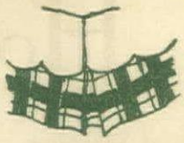
Split buttoned skirt, contrasting color bands. *No.* **22**



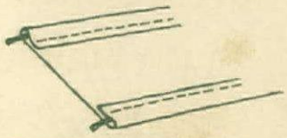
Four bias pieces like this; mitered corners. *Mirror* **13**



Wooden tassels match color of corded welting. *No.* **3**

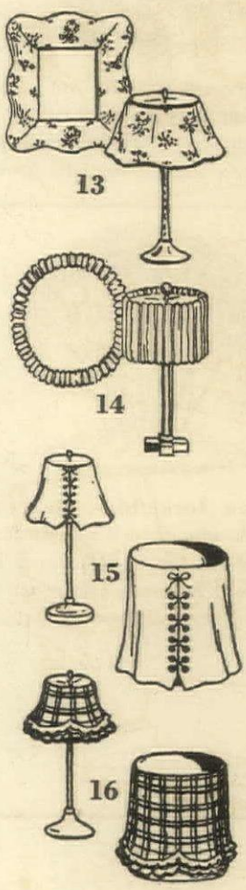


Quilted scallops overlap a plaid skirt on chair. *No.* **6**



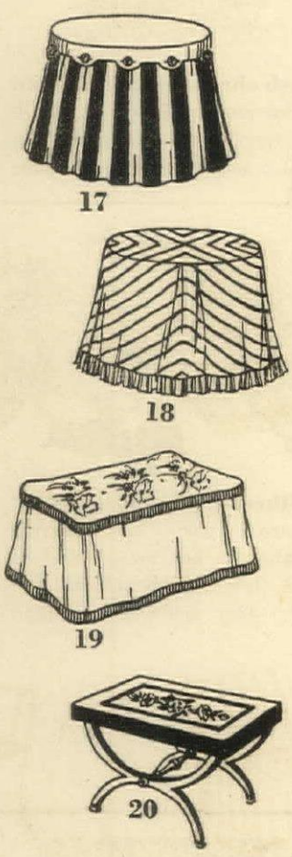
Long pliofilm strip has elastic in edges. *Mirror No.* **14**

your rooms the freshness of Spring



BOUDOIR ACCESSORIES

13. Lamp and mirror simply covered with five pieces of material cut on bias. **14.** Pliofilm ruffs festoon lampshade and mirror. **15.** Lamp and wastebasket covered with laced sailcloth. **16.** Lamp and basket in covers of plaid with white ruffles. *Details of all these patterns are drawn in color strip at top of page*



OCCASIONAL TABLES

17. Solid color top with scalloped edges buttoned to striped, box-pleated skirt. **18.** Top and sides each four pieces of striped material fitted on bias. **19.** Chintz top, plain color skirt with contrasting top and bottom bands for a coffee table. **20.** Fitted cover, framed like a flower painting, chintz panel



OCCASIONAL CHAIRS

21. Flowered cretonne medallions appliquéd to back and seat. **22.** Three large buttons front and back. Contrasting color binding. **23.** Cabbage rose chintz; welting and ruffle color of leaves. **24.** These arms are completely covered. A band of braid trimming will separate plain skirt from striped top



BOUDOIR CHAIRS

25. Plain quilted chintz with bands of appliquéd strawberries. Leaf-green, knife-pleated ruffle. **26.** Chintz cover with contrasting color ruffles and bows. **27.** Swags and jabots of plaid cotton taffeta accent a plain cotton cover. **28.** Like a little girl's pinafore is this skirt of circular eyelet embroidery for a small slipper chair

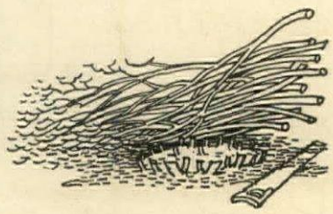
How to prune for healthy shrubs



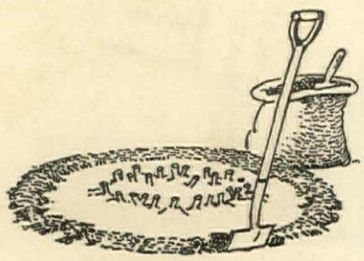
Overgrown shrubs with dead wood should have severe pruning. Cut to ground dead shoots and try to reshape the shrub. Feed heavily



Shrub will reshape and fill out after growing. However, there will still be some branches at the bottom not leafed out



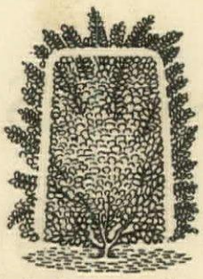
Cut to the ground any rank-growing forsythias, weigelas, etc., that have become dead and woody and past pruning help



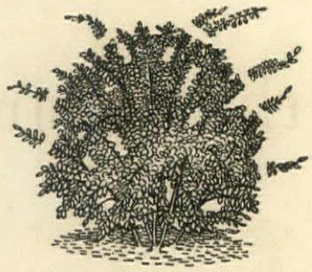
Feed heavily after cutting down. Circle the shrub with complete plant food and work in well. Cultivate around plant. Be careful of the roots



New growth will spring from ground level and in one season will grow to a sizable shrub. Pruning in this manner assures all new wood



Trim hedges so that they slope in a little at the top. This exposes the lower part of the hedge to sun. Trim frequently



Bush shrubs should be pruned during growing season by cutting off straggly ends that spring out almost overnight. Cut to shape



Evergreens that are not shaped specimens are pruned by cutting off any branches that grow out and spoil the tree's shape after the growth



Topiary pieces should be pruned every few weeks. Cutting often will make it unnecessary to reshape the bush each time you cut. Don't try to save time at this sort of work



Remove suckers from all shrubs that are adept at sucker growth, such as lilacs. The best way is to uncover roots to sucker source and gouge out with knife



Withered blooms should be removed from all flowering shrubs. If they are allowed to seed they use up valuable energy. Clip below flower head



Spireas, forsythias, etc., can't be made into shaped specimens by shearing the top to ball shape. The result will be green foliage on top and dead, unsightly wood underneath

Three steps to insure success in transplanting your shrubs



Dig out around the shrub beyond limits of intended root ball. Cut away earth with back of spade to shape ball. Lift out very carefully

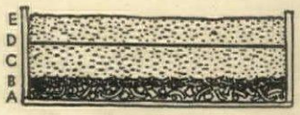


Make hole at least 8″ wider than ball and 12″ deeper. Work rotted manure into soil at bottom, then place shrub. Don't plant too deep

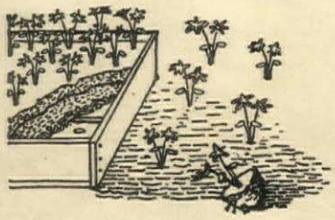


Fill in dirt gradually, packing and watering as you go to avoid air spaces. After planting make a basin of earth to retain water

How to grow delphiniums



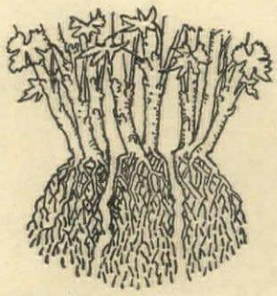
1. Sow seeds ¼″ deep, cover with sand. **A,** drainage; **B,** peat; **C,** 2-1-1 mixture—soil, leafmold, sand; **D,** sulphur and charcoal; **E,** same as **C**



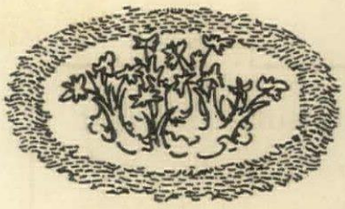
2. Transplant to seedbed or frame as 4th leaf appears. Before frost move to border. If started in Aug., Winter in the coldframe



3. Prepare planting spot with care. Dig hole 2′ sq. Fill bottom with rotted manure and soil. Cover crown with 2″ topsoil



4. Divide old plants in early Spring. Cut plants as shown, using a sharp knife. Allow from 3 to 5 shoots on division. Plant in border



5. Feed plants when growth is about 3″ high. Circle with complete plant food and work in. Lime and potash are good during growing season



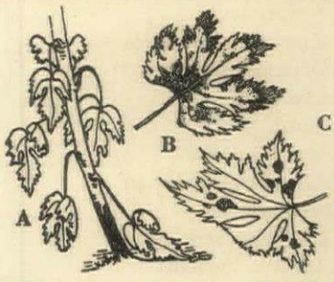
6. Thin clumps out to from 5 to 7 shoots when growth is about 10″ high. Leave the strongest; flower spike will be larger



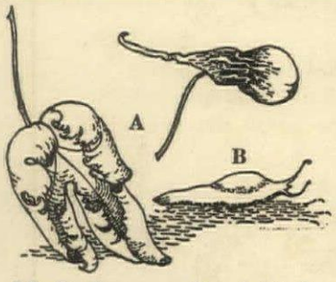
7. Stake plants when they are 12″ high. Give each stock a separate stake and tie along as plant grows. Do not tie too tightly



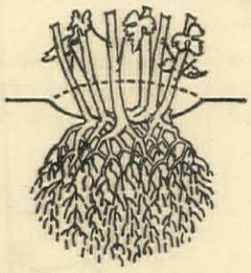
8. Prune for second bloom. Cut center flower spike when withered. After terminals bloom, cut stocks to ground and feed well



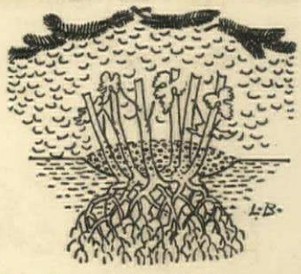
9. Crown rot; A, leaves and stocks wither. Remove plant and burn. **B,** mildew; whitish cast on leaves. Dust with sulphur. **C,** blackspot; spray Bordeaux on plant and soil



10. Cyclamen mite; A, blackens and curls leaves, deforms buds and flowers. Spray with contact insecticide. **B,** slug; cuts off shoots. Circle plant with poison

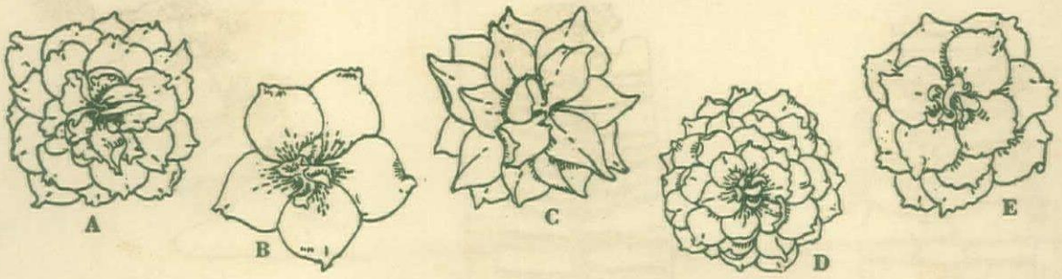


11. Remove soil from crown and cover with wood ashes after frost. This will protect crown from rot during Winter and check attack by slugs

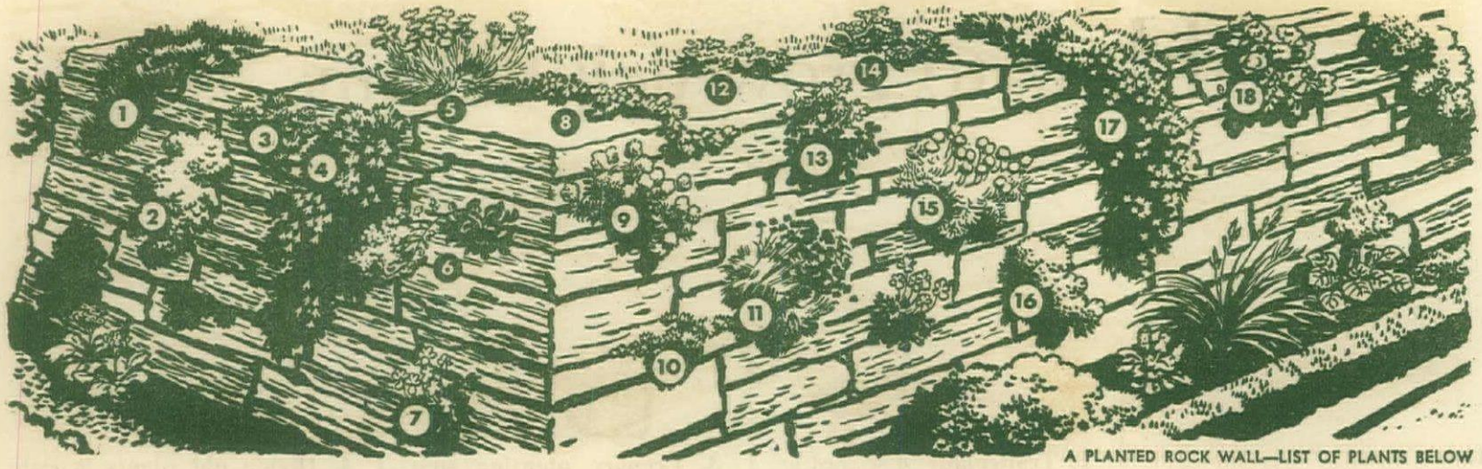


12. Cover for Winter after ground has frozen. On top of crown place wood ashes (11), then leaves or bundles of salt hay. Hold them in place with evergreen boughs

The different blossom types found on the new delphiniums



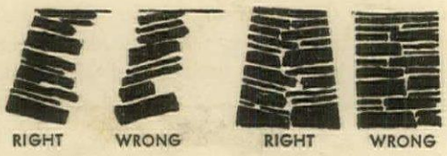
A. Double-flowered. Petals curve inward to center; always spurless
B. Single-flowered. Five petals with center made up of black bee
C. Clematis-flowered. A circular floret with petals as the stamens
D. Ranunculus-flowered. Most double-flowered of all. Spurless
E. Semi-double-flowered. Two to three rows of petals. Center bee. There are many variations in these five types of blooms



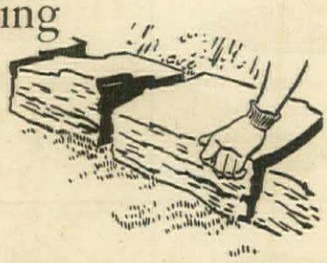
A PLANTED ROCK WALL—LIST OF PLANTS BELOW

Four types of rock walls

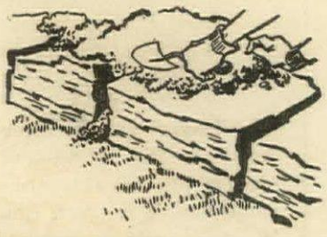
How to build a wall for planting



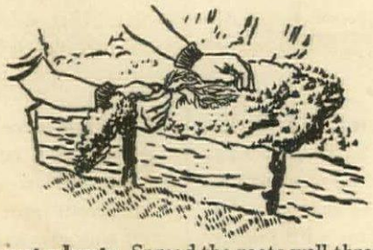
Always place stone with front part slanting up. This prevents soil washing out. Slant the wall in at top to make it more retentive of soil



1
Lay first row of stones and fill in behind and between with good soil. Pack soil down well and test each stone to be sure it sets firmly



2
Cover stones with soil placing more at the front than the back. This will give you the elevation needed for slanting the rocks upward

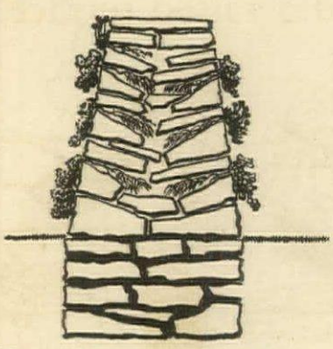


3
Set out plants. Spread the roots well through the soil and down between the rocks. Then place next row of stones, remembering to set back

Consult this list to identify rock plants shown in the wall above

1. Aster lavanda
2. Phlox subulata
3. Sempervivum
4. Campanula garganica
5. Dianthus plumarius
6. Saxifrage
7. Viola
8. Mazus reptans
9. Aethionema persicum
10. Sempervivum
11. Dianthus caesius gr.
12. Arenaria montana
13. Aquilegia flabellata nana
14. Plumbago
15. Santolina chamaecyparissus
16. Phlox subulata
17. Campanula muralis
18. Annual double petunia

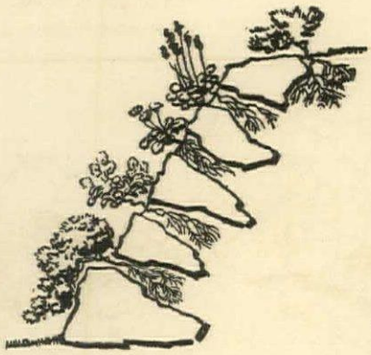
How to build four typical walls



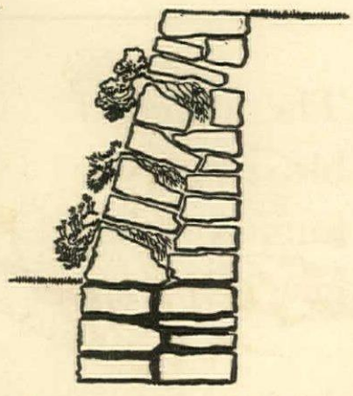
Two-sided dry wall. Make a foundation 3′ deep by cementing stones. Lay rocks—see above



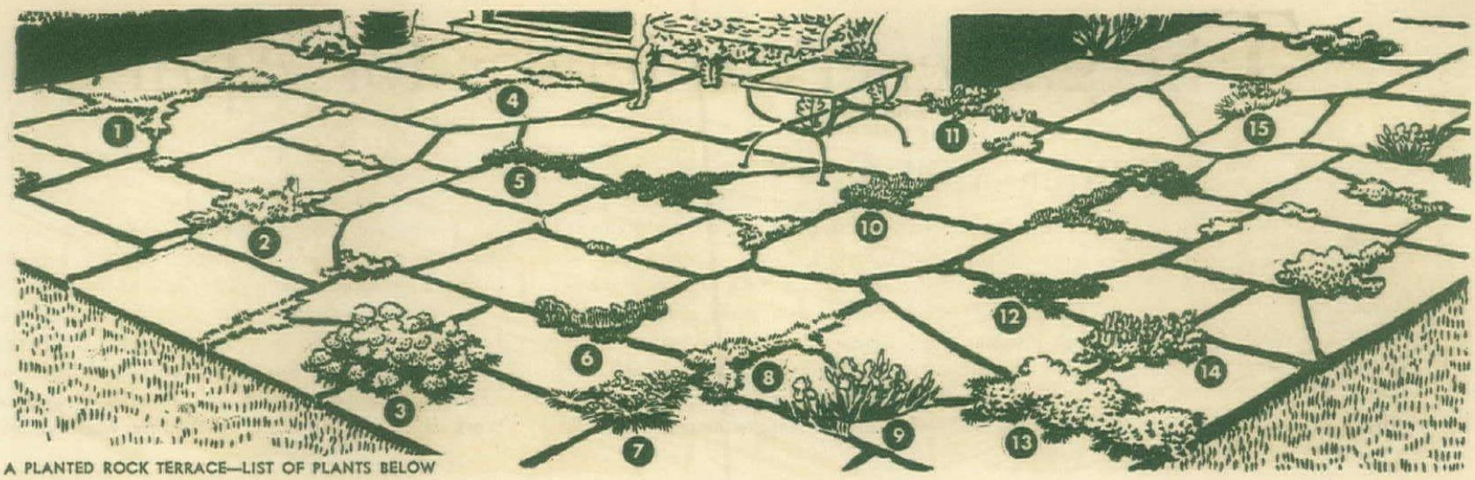
Dry wall with pocket. In a wall of this type stone is laid up with cement instead of soil



Rocks set into bank. Here the rocks are worked directly into a small slope, then planted



Dry retaining wall. Stones are built up on the foundation and the soil filled in behind



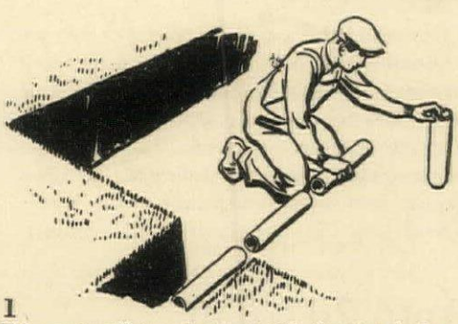
A PLANTED ROCK TERRACE—LIST OF PLANTS BELOW

A numbered list to identify the rock plants shown between stones in the terrace above

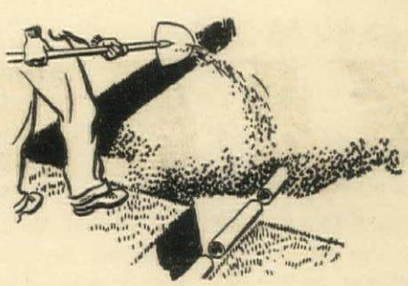
1. Sedum rupestre
2. Thymus (woolly-leafed)
3. Iberis Snowflake
4. Sedum sarmentosum
5. Mazus reptans
6. Sedum minor
7. Dianthus deltoides
8. Sedum glaucum
9. Iris pumila
10. Thymus citriodorus
11. Sempervivum
12. Arenaria verna
13. Phlox subulata
14. Thymus serpyllum splendens
15. Armeria maritima

Two types of rock terraces

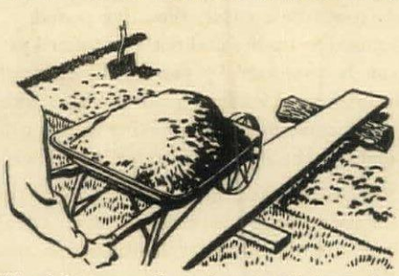
How to build a ground-level terrace



1
Dig out soil to a depth of 18″, then lay drainage tile across pit extending 2′ beyond terrace. Tile is laid with 2″ gaps in rows spaced 3′ apart



2
Spread cinders or crushed stone over tile covering bottom about 8″ deep. Tamp down well. This plan will provide adequate drainage



3
Fill with topsoil pack and roll down firmly as you go. It is important to have soil as firm as possible to have a level surface to lay stone

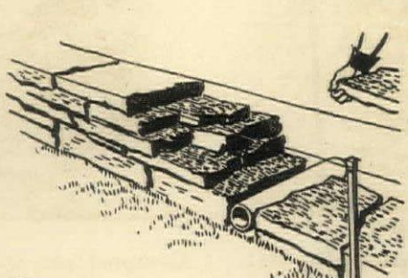


4
Lay flagstones on top of soil, leaving spaces around the edge in which to place plants. After planting fill in between the stones with sand

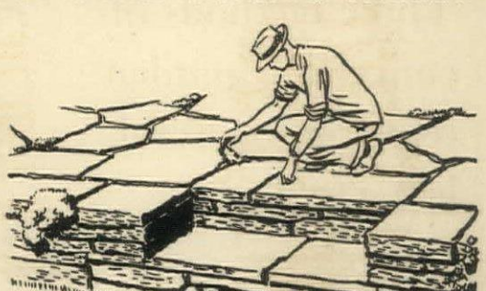
How to build a raised terrace



1
Make a foundation by digging a trench 12″ wide and 18″ deep. Then lay in a stone wall to one stone above soil level. Lay rock in cement



2
Lay up dry wall to desired height. Lay tile on surface extending through rock wall. Fill with cinders or stone, shown in 2 and 3 above



3
Place stones after soil has been allowed to settle. Frequent watering will aid in packing soil. Be sure any steps are a comfortable height

The gardener's calendar for April

From April 1 to 5



Plant lilacs now

Lilacs start growth early and should be the first shrubs to go into the ground. Mix bonemeal with the soil and plant deep enough to avoid suckers. All other deciduous material should go into the ground as early as possible. Keep newly set-out plants watered.

With hand fork loosen soil around rising bulb foliage. You can begin now setting out pansies, forget-me-nots and other ground covers among the bulbs.

Uncover perennial border and clean up by removing and burning dead foliage. Apply a complete balanced plant food around all plants in the bed.

Work deeply the seed beds which are to be sown later. It is a good idea to treat them with a commercial remedy and cover with sacking to prevent damping off. This will save you a good deal of trouble later on. Work steadily, not in hectic spurts. Stop when you tire.

From April 6 to 12



Cultivate the border

Practically every border is benefitted at this time by a careful hand cultivation. Do not go more than two inches deep, however, and be careful not to injure the tender young shoots of new growth.

Unhill old roses but hill those newly planted. Work in manure between rows and spray plants and soil with Bordeaux. At same time cut back all weak and dead wood. Remove and burn, for wood might be diseased.

Plant fruit trees. Examine peach trees for borers. Uncover strawberry bed and dig plant food between rows before returning straw. Set out new plants.

Harden off plants in frames by increasing ventilation daily until they are planted out. Take no chances on the weather. By now the vegetable garden should be well and truly dug and plant food raked in. If the days are warm, sow beets, carrots, early cabbage, cauliflower.

From April 13 to 19



Divide perennials

If they need it, lift and divide clumps of Summer and Fall blooming perennials. Fill hole with fresh soil before planting and water in roots. Plan to try some of the newer varieties that were introduced this year.

Start tuberous begonias indoors. Plant in a mixture of soil, leafmold and sand in a shallow flat. Set tuber with cavity up. Keep shaded and plant out next month. You can repot your Christmas cactus. Make cuttings.

At this time you can plant regal lilies, *speciosum, formosa, henryi,* and *Lilium auratum*. Set plant in sandy well-drained place. Planting depth depends on variety.

Even this early, cultivation must start to keep down weeds. A hoe in time saves endless hours of work later on. Hollyhocks, phlox and delphiniums should be sprayed with Bordeaux as soon as they appear above the ground. Blackspot is deadly once it gets started.

From April 20 to 30



Plant gladiolus now

The first planting of gladiolus can be put in now. Make subsequent plantings every ten days until the Fourth of July to assure a steady flowering period.

Plants raised in frames and not accustomed yet to outdoors can be protected by paper cups or small glass boxes. In setting out cabbage plants, protect with poison bait against cutworms. Small forcing frames will protect and quicken the early growth of cucumbers.

Herb gardens should be planted now. Do not give them too rich soil. After pyrethrums have bloomed they can be divided. Top-dress pockets of the rock garden. If you find that some of your roses which at first appeared alive have succumbed, order potted bushes to supplant them. Cut back creeping phlox after flowering.

Clear frames of annuals, growing extras in the nursery for emergency plantings in the border.

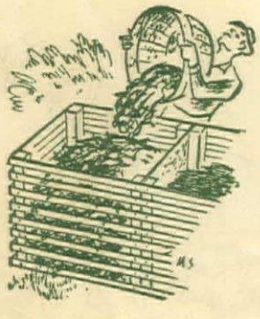
Three methods of converting garden refuse into useful leaf mold



Built-up compost pile. Place grass clippings and general garden trimmings in layers slanting to the top. Hollow top to hold water. Mix with commercial preparation



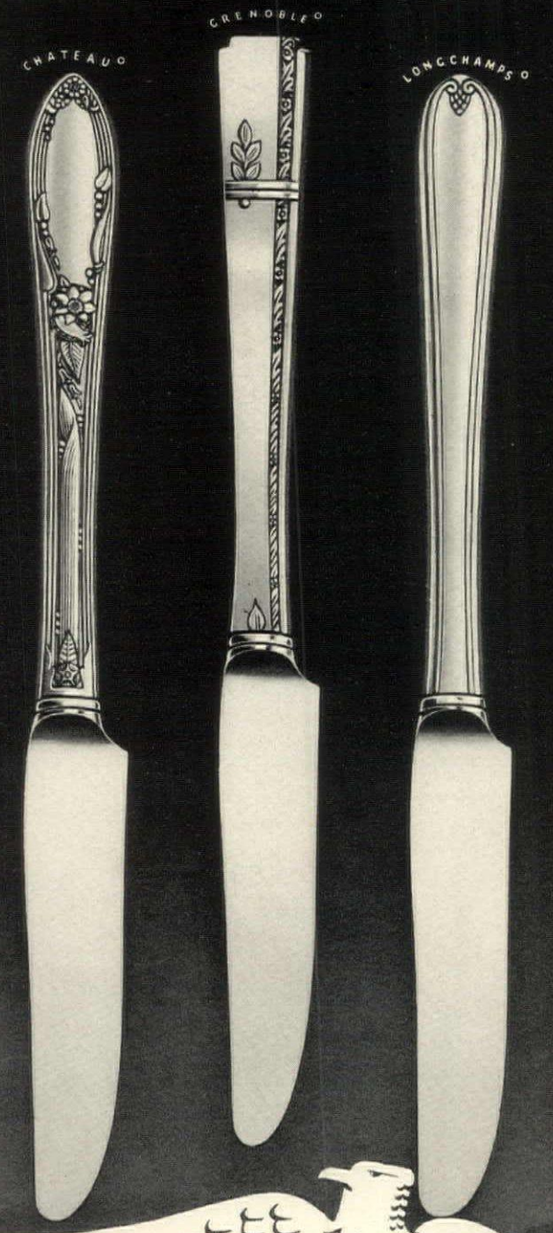
Compost pit. Dig a pit about two feet deep and into this throw all garden refuse. Sprinkle each new batch with powder and keep well soaked. Turn over with pitchfork



Double bin type. Make a bin of slats and put a partition through the middle. One pit for storage while using from the other side. Bin should be at least 6′ x 3′ x 4′

Heirloom Plate

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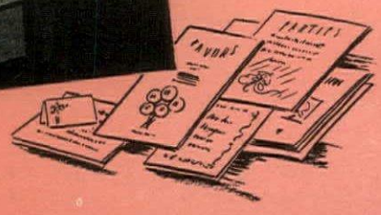
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After wedding bells have sounded and all the days thereafter, your family and friends, looking at your silverware will say, "Aren't you the lucky girl." And no wonder! Home Decorators recommend Heirloom Silverware . . . designed for those who seek the finest . . . and help you select a service as personal to you as your trousseau.



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PIONEERS IN MODERN

Dorothy Liebes, T. H. Robsjohn-Gibbings and Samuel H. Marx—whose work is shown in this issue

PAINTER IN YARNS

DOROTHY LIEBES, whose striking fabrics adorn this month's cover, hails from San Francisco. Much of that city's adventurous air, its sparkle and character, are reflected in her ebullient personality and robust, individual work. Tall, blonde, typical of a city noted for its high-spirited, handsome girls, she is today America's acknowledged leader in the field of hand-loomed fabrics.



DOROTHY LIEBES

After the usual art school education plus a major in art at the University of California and the California School of Fine Arts, Mrs. Liebes taught in the Piedmont schools and for three years at Columbia University. From there she went to France for a year's study with leading textile designers, including Rodier. On her return she started weaving in her own home, and what started as a mere hobby in 1931 quickly assumed the proportions of a thriving business, decorators and architects immediately recognizing the quality and originality of her textiles. Now, in a studio high on a San Francisco hill, with twenty girls to assist her, she paints her unique pictures in yarn, works out fabrics in relation to definite decorative problems and creates those richly surfaced materials so vastly different in texture and appearance from the ordinary craft weaving.

Creating patterns

Mrs. Liebes will weave with any material but prefers cotton, next silk, then rayon, flax and wool. She employs little actual design, preferring to create interesting pattern by variation of weave and contrasting textures. To this end, leather, glass, plastic, split bamboo, cellophane, rattan or metal threads often will be combined with the basic materials for richer effect. In the matter of texture, in addition to the rough, rich surfaces designed for modern interiors, she finds a definite trend toward more simple, sleeker weaves intended for use with period furniture, decorators wanting to use antiques often taking this means of giving the room a fresh, contemporary look.

Color is all important in these inspiring fabrics, and is Mrs. Liebes most important tool. At present she feels the need of clear, high-keyed tones and thinks we are ready for a braver use of color. This trend, due partly to war psychology, is not confined to California but is present throughout the country. Her new collection bears this out—Venetian and lacquer red, grass green, Mexican pink, orange, corn yellow and such vibrant combinations as copper, tangerine and beige; emerald green, lavender, orange, black and white; chartreuse, turquoise, violet and black; and the brilliant tangerine and yellow fringed material on the cover.

From the very first, Mrs. Liebes has woven textiles epecially for the interior in which they are to be used. She works out her materials to suit the color scheme, scale of room, grain of wood, cooperating with the decorator or architect to create fabrics in harmony with the background, furniture, etc. The work starts when the decorator submits plans, samples of the room colors, wood textures and descriptions of furniture. She then evolves several solutions for curtains and upholstery and dispatches them with a schedule of prices. She herself weaves the original sample from a cartoon and the studio weaves the quantity desired.

In addition to private work throughout the country, Mrs. Liebes has created textiles for the Yuerba Buena Club and the San Francisco Building, San Francisco World's Fair; Henry Street Settlement House, New York City; St. Francis cocktail lounge, St. Francis Hotel, San Francisco; the cocktail lounge and grill room, Mark Hopkins Hotel, San Francisco; Texas Memorial Museum, Houston, Texas.

San Francisco Fair

In the midst of all this work she took on the direction of the Decorative Arts Exhibit at the San Francisco World's Fair of 1939, visiting the art centers of Europe in search of representative arts and crafts. She also invited leading decorators and architects here and abroad to exhibit rooms, with the result that this section proved to be the most popular part of that Fair. In the New York World's Fair her fabrics were an outstanding contribution to the decoration of the Terrace Club.

The latest development of this versatile designer is a series of fabrics for the newly organized Goodall Worsted Company, Decorative Fabrics Division. This is Mrs. Liebes' first adventure in creating via the machine and she is enthusiastic over the chance it offers of making her fabrics available to the masses. She sees no conflict in presenting both the hand-made and machine-made. She feels that there will always be a place for both types—one creates demands for the other.

In creating these twelve fabrics for Goodall, she was given free rein to work in her own way, with her own palette and design approach. "I experimented a month at the mill in Maine and really believe I have translated hand weaving to power looms with little or no compromise," says Mrs. Liebes. This line of Dorothy Liebes machine-made fabrics will be available to the public later this Spring.

The fabrics on the cover, so brilliantly photographed by Anton Bruehl,

(*Continued on page 91*)

HERE ARE FOUR EASY WAYS TO BRIGHTEN UP YOUR HOME



1. IF YOU WANT LOTS OF LIGHT in your kitchen, pantry or corridor, use a panel of PC Glass Blocks like this. It floods work surfaces with daylight, and gives the room a flavor of real smartness. The insulation properties of such a panel make home heating easier, too . . . and do away with steamy windows in winter.

2. A FRAME OF PC GLASS BLOCKS around your entrance door is practical and good looking. By day, the blocks help light the entrance hall. By night, indoor illumination streams through them, welcoming your guests as they approach the door.

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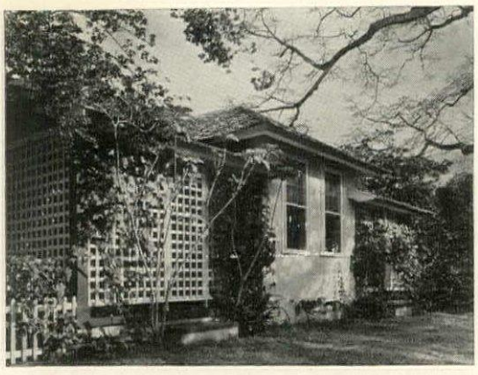
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ON THE HILLS

The Winter home of Mrs. Peter Vischer at Jamaica's fashionable North Side resort



Nestled against the shoulder of one of the Redding Hills, to the east of the Bay, the long low lines of the house fit the site comfortably, with a terrace before it overflowing with colorful flowers



Stucco and lattice are combined in the tropical fashion. The architecture, however, is not derived from the local country style which unfortunately suffers from a surplus of gingerbread ornamentation



A deep screened living porch occupies the heart of the house—wide enough to accommodate plenty of company, deep enough to provide plenty of the cool shade which is so needed in the tropics



Between the main house and guest wing runs this trellis, designed by Mrs. Vischer, to be clothed with fruits and white passion flower vines and the dark blue of thunbergia, entwined in pleasant profusion

ABOVE MONTEGO BAY

Miss Grace Emery's home, commanding a view of the Bogue Islands and the distant Bay



Before Miss Emery's house stretches a broad paved terrace from which is seen the near-lying Bogue Island, the farther Bay and the hills that rim it and the town—a lovely and ever-changing prospect



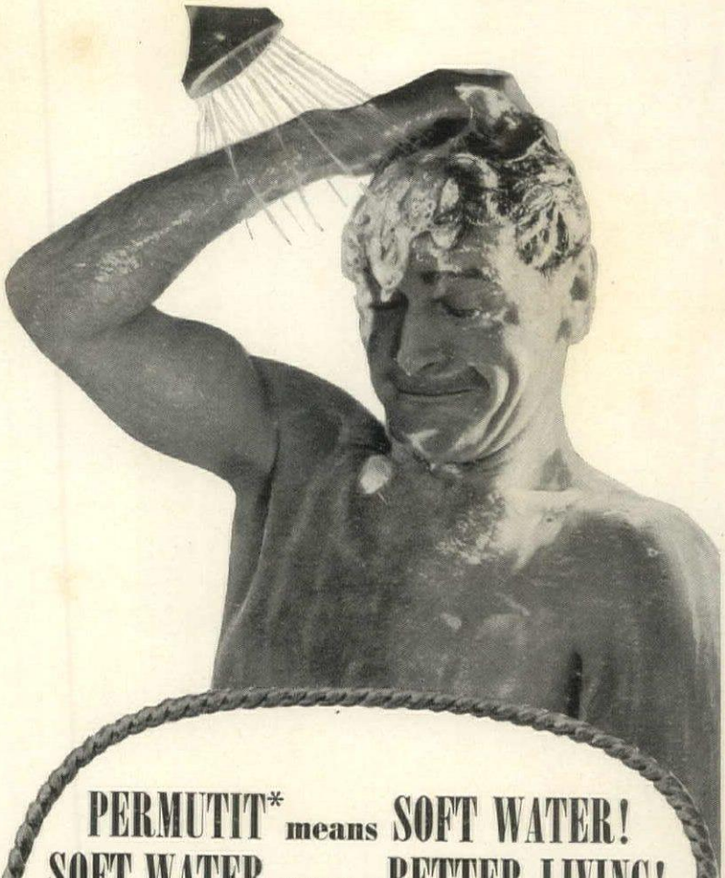
White stucco walls with Spanish tile roof remind the owner that once Montego Bay was a favorite haunt of the Spaniards who owned the Island. The style is still pleasant against tropical foliage



Hard woods were used for interior trim, as in the dining room. Double French doors open onto the terrace. The table is set close by this window (patterned with wrought iron) to command the view

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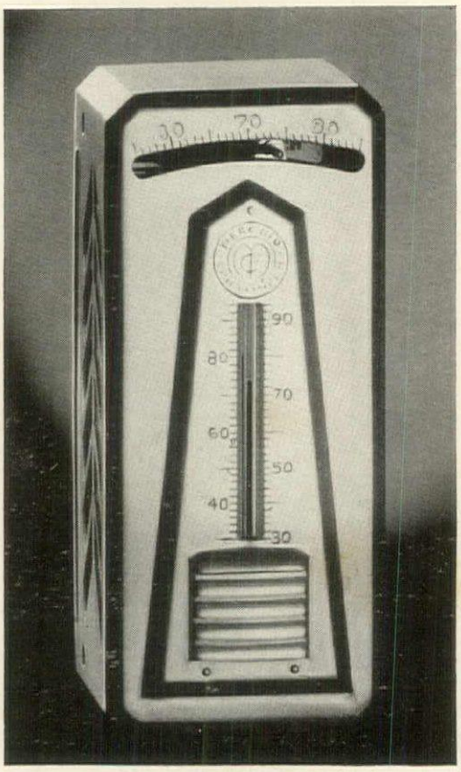
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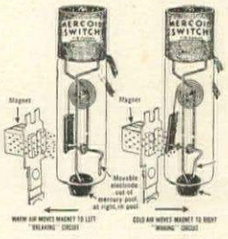


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THE NEW

Research into good lighting has led to more efficient new styles in electric fixtures

It is now possible to plan the lighting of a room, or of the entire home, as part of the decorative treatment with definite principles as a guide.

The attractiveness of a room can be increased by introducing a pleasing composition of highlights, shades and luminous shadows in which the furnishings appear to advantage. Lighting fixtures as well as table lamps may contribute to the decoration.

The key to interior lighting problems has been provided by the science of seeing, which is the basis of the new lighting practice. The essentials of correct lighting are as follows: (1) provision of an adequate quantity of illumination; (2) prevention of glare; (3) prevention of excessive contrasts of illumination in the visual field.

If we prevent glare and excessive contrasts, we can have practically any amount of light we may desire, without discomfort or harmful effect and with a great improvement in seeing conditions. Much more light is needed for everyday seeing tasks, such as reading, writing, study and sewing, than is commonly used. Adequate general illumination in the room is needed, as well as adequate illumination for seeing.

One of the most important facts recently brought out is that the quality of the lighting, its freedom from glare, its softness, correct directional character and correct distribution, are more important than the quantity of light.

To prevent glare, the electric bulbs should be concealed, as in indirect lighting, or shielded from the eye by some diffusing material, such as translucent glass or plastic, or by louvers or some other means. This is necessary because the familiar incandescent filament lamps are light sources of highly concentrated brightness. However, the small bulbs used for decorative effect may be exposed, for they are not bright enough to cause serious glare.

To prevent excessive contrasts in the visual field, which is the area that is taken in by the eye at any one time, it is necessary to provide enough general illumination so that there will not be too great a difference between the bright localized lighting from table lamps and floor lamps and the illumination in their surroundings. A simple rule is that the general illumination should be equal to at least one-tenth, and preferably one-fifth or more, of the localized lighting.

As the lighting required for reading, writing, study and ordinary sewing is from 20 to 50 foot-candles and as 100 foot-candles are required for some of the more severe seeing tasks, from 5 to 10 foot-candles of general illumination should be available in most living rooms and bedrooms, to prevent excessive contrasts.

Measure with a light meter

It is easy to measure the foot-candles in any location and to determine whether there is enough light for any ordinary seeing task by means of a handy little instrument that is fairly well-known—the light meter.

There are several ways of providing general illumination. Many table and floor lamps, particularly the scientifically-designed I. E. S. specification lamps, furnish upward light for indirect general illumination in their immediate surroundings, as well as downward light for reading or working. Then, too, there are the totally indirect floor lamps, which furnish general illumination in a limited area and are particularly good for lighting card tables and for other localized general lighting. But correctly designed, present-day ceiling fixtures are especially well-adapted to the purpose of furnishing



The chandelier, adapted to electric light, gives good general illumination in this room for reading, writing, etc. The table lamps are designed to give more intense spots of light.

PLANNED LIGHTING

adequate, glareless, well-distributed general illumination throughout the room.

Ceiling fixtures furnish overhead lighting, and overhead lighting is Nature's way, for the sun shines from under this kind of lighting. The mind habitually interprets the highlights, shades, and shadows that express the forms of three-dimensional objects and that convey the impressions of texture and relief as produced by light that comes from overhead, and we are confused by lighting that is predominantly from some other direction or that lacks directional character. Architecture, interior as well as exterior, and home-furnishings have been designed, from the earliest times down to the present day, to be seen by overhead lighting.

The scientific recognition of the need for overhead general illumination has given new importance to ceiling fixtures, of which new and improved types have been developed to meet lighting, architectural and decorative needs.

New ceiling fixtures

Particularly suitable for most houses and apartments, are the fixtures that are mounted directly upon the ceiling surface or close to it, for so many ceilings are low. These fixtures include bowls of glass or plastic material set in metal mountings, which furnish diffused direct lighting, also suspended bowls of metal or dense glass or plastic material for semi-indirect or indirect lighting. The opaque metal bowls of indirect fixtures are often made softly luminous by a small amount of light that is allowed to shine upon the outer surface, to prevent it from appearing too dark against the lighted ceiling.

Such fixtures represent a new approach to lighting fixture design through designing for electric light and departing from the traditional chandelier and wall-bracket types, designed for lighting by means of candles.

These essentially modern fixtures, when simple in design, can be used with period furnishings, or such fixtures can be given period character by the application of historic ornament or by the modification of the form in a way that does not interfere with the function of the fixture. So many period rooms contain a modern note that modern fixtures, or those that show a modern use of traditional design, are harmonious.

Where the traditional chandelier or wall-bracket types are preferred, they are usually adapted to electric light in the familiar manner, by means of electric bulbs on artificial candles. In such cases the lamp bulbs need to be properly shaded to prevent glare.

A pendant fixture can be used over the dining table, even in a home where the ceilings are low. Often a crystal chandelier is chosen, but there are fixtures of the suspended bowl type and other designs that are also suitable.

Adhering more closely to decorative traditions, interior designers often introduce indirect lighting into chandeliers of 18th Century design by distributing small electric bulbs in inconspicuous reflectors among the crystal ornaments in such a manner as to light up the crystal attractively while furnishing upward light. Another method is to conceal small electric bulbs in the bobêches, which are the cups at the base of the candles. Sometimes a larger reflector containing electric bulbs is incorporated in the body of a chandelier of 18th Century inspiration to furnish indirect lighting. Wax candles that are never lighted or special wax candles that are tipped with miniature flame-shaped electric bulbs are used on such chandeliers for decorative effect.

One of the new developments is the "controlled lighting" which makes available three degrees of illumination from one fixture by merely turning a small switch on the wall. A two-filament electric bulb is used in the fixture. Either filament can be lighted separately or both together.

Many attractive effects can be obtained by concealing electric bulbs in trough reflectors or in other suitable equipment at the sides of windows, behind the draperies. Lighting equipment hidden behind a valance can be made to furnish upward light for indirect lighting and downward light on the glass-curtains. Light can be projected down the walls from a cornice or upward on such surfaces from bulbs concealed in the top of built-in bookshelves. Lighting inside china cabinets, book-cases and niches makes them highly effective features of the room.

The new fluorescent lamps are being used for such lighting, though ceiling and wall fixtures for these lamps are only beginning to be developed in suitable decorative designs. They make available light of white and daylight color and colored light at high efficiency and with much less heat.

Pictures, tapestries or sculptures can be illuminated by light projected from units concealed in the cornice on the opposite side of the room or in some other convenient location. Such lighting can be confined exactly to the object to be illuminated. When this type of specific lighting is employed, it is usually necessary to furnish general illumination from some other source to prevent too great contrast.

Ceiling outlets to which the fixtures may be connected are required in the wiring of the building, in order that there may be overhead lighting.

Adequate wiring needed

The wiring of the house should be adequate to deliver the required electric current to the desired lighting fixtures, lamps and appliances without overloading its capacity. Overloaded wiring causes lamps to burn less brightly than they should, wasting current that is paid for. Often wiring is inadequate to carry the additional load incidental to improved lighting. Good lighting is impossible without adequate wiring.

With the lighting principles outlined above for a guide, planning the lighting for the improvement of the appearance of the rooms of the home and for eye comfort and better sight becomes a simple and interesting matter. It is general lighting plus local lighting, properly co-ordinated.

—EUGENE CLUTE

Charming ...AND PRACTICAL, TOO

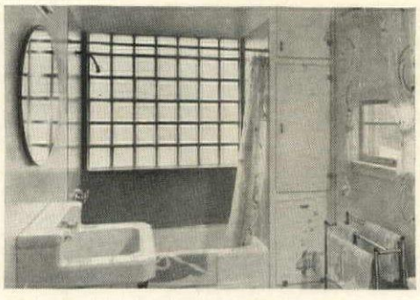
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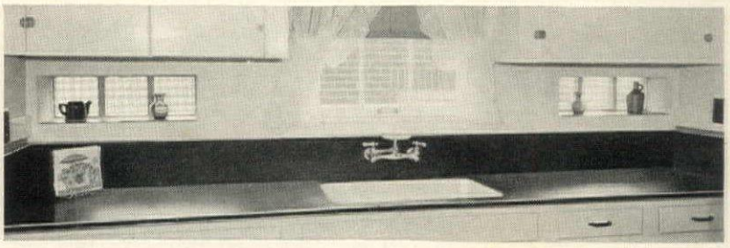
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HERE lately—and even before that—there have been many remarks going the rounds about the "funny hats women have been wearing."

WHEN you get the women's side, their come back is: "Well, they are the style and no woman wants to be out of style."

To which, wouldn't you remark that funny hats—are still just funny?

But when one puts real money in certain stylish heating "that's all the talk," and overlooks the dollar-and-cents common sense side, then *that isn't funny.*

It's *sad.*

For example, some folks have been bowled over by the so-called "air-conditioning" systems. Mainly because they were "all the go" for awhile.

They didn't stop to think, that there was no real need for humidifying, if the heat wasn't so hot, it literally burned the air dry, and so needed re-moistening.

They didn't stop to consider that if the fan pushed circulation didn't stir up the dust, there wouldn't be any need of filters, to keep it down.

They didn't give thought to the fact, that any warm air heating, must *first* heat the top of the room and work down to the floors *last.*

Or that it had *only* the convected heat, and *none at all* of the healthy sun-like, floor-warming radiant heat coming from radiators.

They also allowed style to make them pay for an extra heater and a storage tank for kitchen and bath hot water when with radiator heat, the *one* boiler and the one fire does both jobs and saves a lot of extra fuel.

Being in style with hats may be, just being funny. But being too stylish with your heating may mean "being in the red."

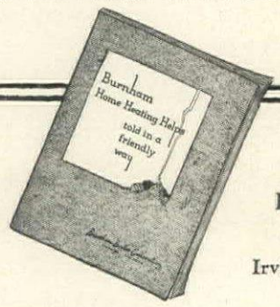
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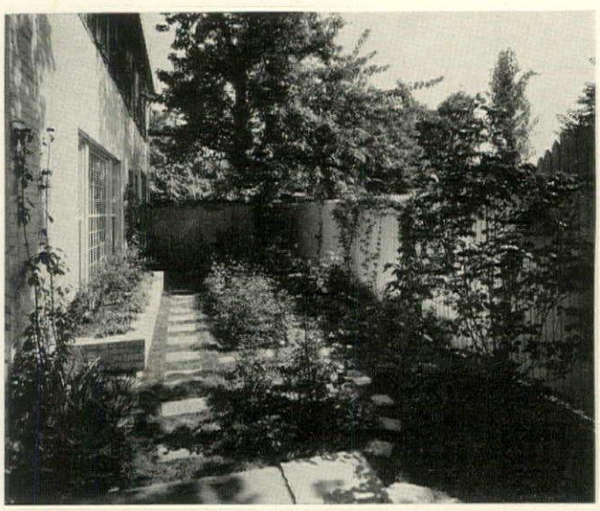
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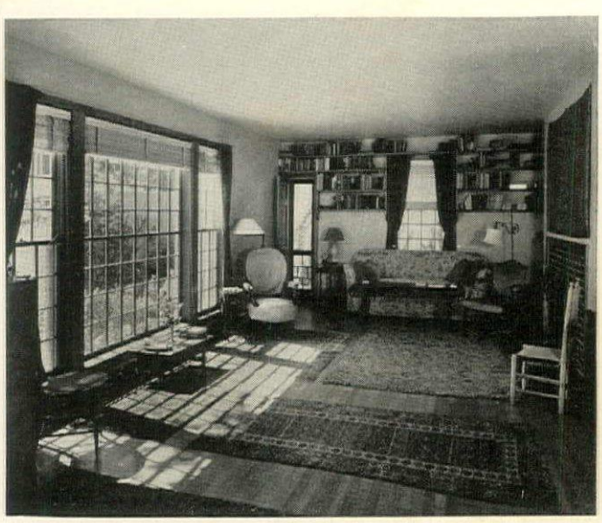
This century-old house in Georgetown creates an atmosphere of hospitality and friendliness

THE home of Miss Blanch Halbert is tucked away among the old and historic houses of old Georgetown. A charming, white brick, blue-shuttered house, built on an L-shaped lot and around a hundred-year-old, little wooden cottage still standing on the front corner of the site. The house together with its well-considered planting creates an atmosphere of hospitality and friendliness. To obtain the 34-foot-long living and dining room along the south side of the lot, the building had to be set back on the site and built around the little cottage. All service areas are located on the front, or the north, leaving the south for the long living room and for the two master bedrooms, each of which is designed with four windows overlooking the terraces.

Livability and complete use of all spaces have been emphasized in planning. The living room has direct access to the flagged, brick-walled terrace, completely private, although located in the heart of the city.



The raised flower-bed adjacent to the living room window provides a decoration for both inside and out, beginning with tulips and arabis in Spring and chrysanthemums in late Fall.



The living room is flooded with warm sunshine in Winter. The 14-foot window opens on to the living terrace, whose long, high flower bed is always kept gay with color.

INSIDE AND OUT



The house has been built around the old cottage at the right which is partially planted off by the gay yellow forsythia espaliered on a white sapling fence built against the cottage.

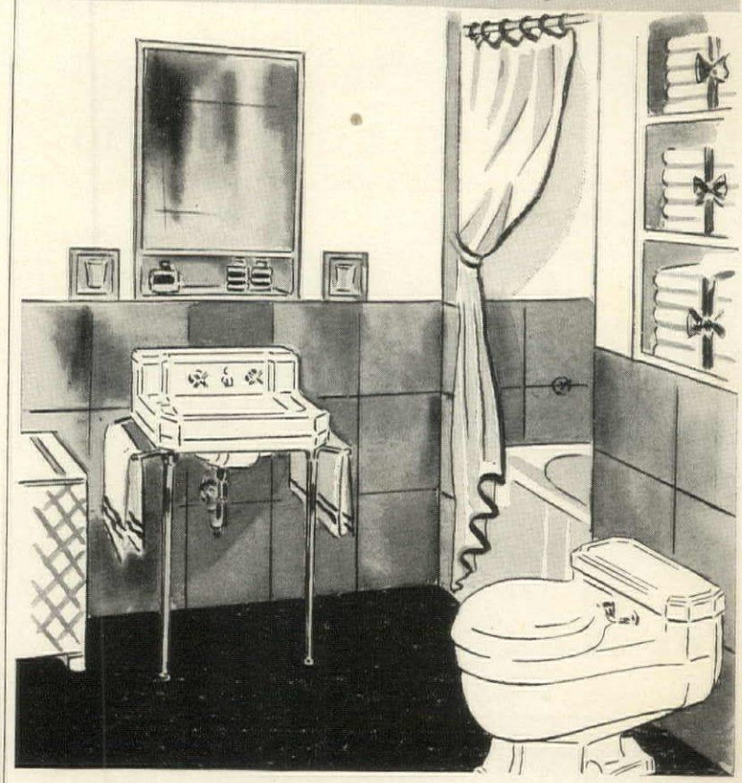


A corner of the living terrace. This is completely enclosed by a high brick wall and tall picket fences. The pyracantha is green and beautiful during the entire Winter season.

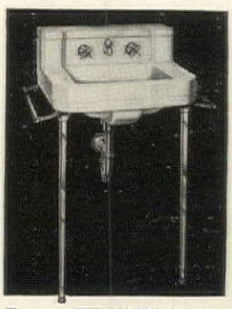


The dining terrace just outside the dining room door will seat ten persons. Two small glass tables are used so that the table area will be suited for small or large groups.

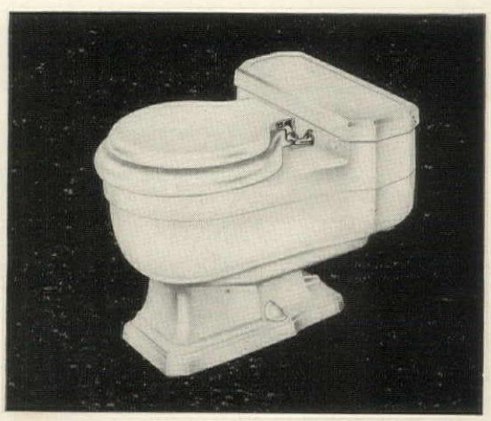
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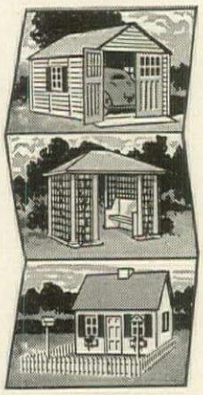
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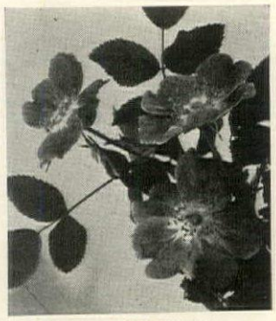
Pittsburgh Steeltex

WILD ROSES FOR

Helen M. Fox writes on the wild ancestors of the garden rose and their place in the garden

THERE are over two hundred species of wild roses. They are widely distributed through the Northern Hemisphere and almost all of them are hardy.

A few of the species are grown in our parkways where there is space for their wide-spread branches and suckering canes. There is a collection of them at the Arnold Arboretum and some are planted at the New York Botanical Garden. Yet in only a few private gardens are collections of these lovely shrubs to be found. For although gardeners delight in the wild species of deutzias, philadelphus, of rhododendrons and dogwoods, yet when it comes to the lilacs and the roses, they seem to prefer the hybrids. Undoubtedly if it were generally known how handsome the species roses—the wild ancestors of the garden roses—are, they would be planted far more frequently than they are.



ROSA PENDULINA

To place a large collection, a considerable space is required, but in every shrubbery there is room for a few of the choicest plants. The *Rosa primulina* and *Rosa hugonis* open their yellow blossoms when the flowering lilacs, exochordas and deutzias are in bloom and are attractive with them. *Rosa multiflora*, coming the end of May, with its fountain-like habit of growth and cream-colored, phlox-like flower clusters, is charming with the red-flowered hybrid tea rose, Gruss an Teplitz.

At present it is a little difficult to find some of the rarer species in nurseries. A few of the wild roses are not grown except in gardens of specialists or botanical gardens and have to be raised from seed. The seed germinates the first Spring if planted when fresh, and shrubs tall enough to flower will be produced in three years. When the seed has been stored at room temperature it is likely to fall into a state of secondary dormancy and has to be stratified, that is, laid in wet sand for several months before germinating. Some rose seeds require the heat of a Summer, then the cold of a Winter and again the heat of a Summer before germinating.

The wild roses have been immortalized by Redouté, who painted the flowers growing in the gardens at Malmaison when it belonged to the Empress Josephine. Alfred Parsons made beautiful renderings, too, of the roses, to illustrate Miss Willmott's well-known monograph.

The bush roses are decorative all the year. In Winter the canes are often brilliantly colored, particularly the shoots of the past season. Each detail in the canes, the thorns and the leaves is clearly articulated. The blossoms, too, stand forth distinctly, for there has been no metamorphosis of stamens into petals to dim the clarity of their outlines. The roses have five or sometimes ten petals. They are tinted as delicately as shells, are often notched in the center and have a texture as soft as the palm of a baby's hand. Between each of the petals is a long pointed sepal, frequently with margins laciniated, snipped or cut. The sepals are particularly conspicuous in the buds and in some species extend beyond the petals and are twisted. The artists who painted the rose in old flower pieces and prints lingered over the buds and rendered the details of the sepals with loving care.

The margins of the leaves are toothed, sometimes in intricate patterns, and the foliage takes on a charming Autumn coloring. In the foreign roses the colors are frequently yellow-ocher and coppery, while in the American species they are more brilliant and are crimson and orange. The most outstanding charm of the wild roses is their delicious fragrance. Many of them smell of the pure rose, but some have a dash of fruit or spice in their perfume.

The fruits, called hips, are decorative too. The earliest ripen in July and among these are the red brown, shiny surfaced hips of *hugonis* and *primulina*. On a few species, such as *Rosa multiflora*, the hips remain on the shrubs all Winter, orange against the snow. The



ROSA OMEIENSIS

hips come in a variety of shapes as if Nature had tried them out to discover which was the most practical as a container for the seeds. Some of these shapes, as would be expected because of the family relation, are formed like apples. In *Rosa virginiana* the hips are vase-shaped, and in *Rosa willmottiae* a little like broad-base bottles, while in *Rosa omeiensis* they are flat and broad on top and narrow to a point like the Mediterranean oil jars, made with pointed bases to be supported by being pushed into the earth.

The botanists tell us that thorns on roses are not true thorns, as they are

YOUR GARDEN

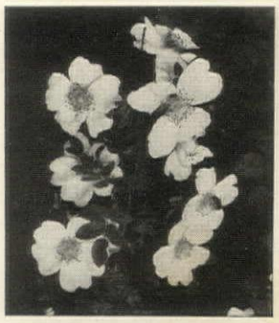
on the honey locust, but are outgrowths of skin and bark and should be called prickles. One cannot help admiring the way Nature has again seemingly experimented with the prickles and this time tried out various shapes of offensive weapons. On some species the prickles are vicious because they are of different lengths, certain to catch, on others they curve like scimitars, and frequently they terminate in a hook.

Another fault in our heroine is that most wild roses do not have good shapes—they sucker too freely. But when given ample space they will make fountains of yellow, creamy, pink or red bloom, or will droop wands over rocks, colorful with flowers in May and later with fruits and foliage.

Every rose should be pruned with a knowledge of whether it produces flowers on wood grown the past year or during the current season. But in addition, it is a good plan to cut the three-year-old wood of the species down to the earth in Winter.

All roses prefer a rich clay soil and a sunny exposure. However they will thrive in a sandy soil, if it is fertilized, and in a slightly shaded situation.

The species respond to an application of a good Winter mulch and a dose of wood ashes in the Spring. Also it is necessary to spray the foliage, as some of the bushes are inclined to black-spot and mildew. Beyond these attentions they need no further care.



ROSA SPINOSSISIMA ALTAICA

Some of the species with pink flowers are truly pink without the admixture of orange so popular these days in hybrid roses. The end of May, *Rosa sweginzowi*, a lovely bush, wafts forth the scent of rose blended with resin from its pink blossoms. The leaves are prettily toothed and their outlines accentuated with a reddish tinge. Late in the Summer the hips ripen in clusters and are scarlet shaded orange and have their surfaces covered with spines.

Before 1914, a variety of *Rosa damascena* was grown in Bulgaria near Kezanlik for the attar distilled from its petals. It was said that in May, when the flowers were in bloom, the scent of the roses was so strong as to be smelt for miles and miles. Recently *Rosa damascena* and *Rosa gallica* were grown for their attar on the terraces at Grasse on the French Riviera. But at Kezanlik no longer do the peasants get up at sunrise to pick the blossoms before the dew has dried on them and carry them to the big retorts. Another crop has replaced the roses, for nowadays the majority of perfumes are made with synthetic ingredients to be inexpensive and available to the masses.

These two roses can be increased from hardwood cuttings made late in the Fall and left in the earth or sand out of doors all Winter. *Rosa gallica*, with stiff, semi-double red blooms and stocky branches, is not particularly attractive, but *Rosa damascena*, with semi-double, pale pink blossoms—often with a few petals imperfect, a faint



ROSA MULTIFLORA

brown shading on the leaves, and gracefully shaped branches—is a handsome bush. Strangely enough the flowers containing so high a percentage of volatile oil are only slightly fragrant on the bushes. When they are cooking, however, a fragrance pervades the house such as must have floated through the kitchen on Mount Olympus when Hebe was preparing ambrosia for the gods.

Rosa primulina has yellow blossoms. At one time it was confused with *Rosa ecae*. It is similar to *Rosa hugonis* but hardier, for *hugonis* is subject to an infection which causes some of the branches to die back, while *primulina* seems to be immune. The two look similar but differ in botanical details. To the lay observer, it is obvious the flowers of *Rosa primulina* are less fragrant and a lighter tint of yellow with the stamens a deeper shade of magenta than those of *hugonis*.

A species botanically close to the two foregoing is *Rosa xanthina*. The blossoms are double and have somewhat crumpled petals. In China and Korea the bushes are said to reach ten feet and must be a lovely sight covered with yellow bloom. Fortunately for the small size of most gardens, the shrub does not grow higher than six feet over here. The old branches are gray-brown and rough with prickles, but the young shoots are red with red prickles and glow brightly when the sun shines on them. The leaves are so divided and the leaflets so small they remind one of maidenhair ferns.

A fourth shrub with yellow flowers, Harison's Yellow, *Rosa harisoni*, is a hybrid between *Rosa foetida* and *Rosa spinossisima*. In early Spring the shrub is untidy and somewhat misshapen due to the killing of the tips in Winter. But in late May, when the semi-double, clear yellow flowers with orange stamens and pistils in their centers cover the branches, the bush is a sight to gladden the heart.

When the garden is redolent of almonds from the blooms of *Rosa multi-*

(*Continued on page 89*)

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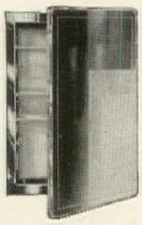
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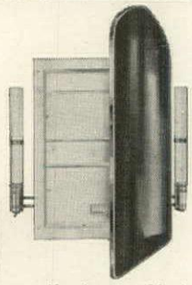
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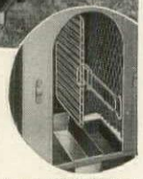
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DAHLIAS THAT WIN

(Continued from page 45)

In planting tuberous roots, a hole large enough to accommodate the root, and four to six inches deep, depending upon the soil, is dug out beside each stake. The root is laid in a horizontal position with its eye or bud upward and two or three inches from the stake. Soil is firmed about the root, covering two inches deep at the start. As the stalk develops, soil is drawn up to the surface level. Deep planting gives deep rooting, one of the secrets of success.

Treating green plants

Green plants are treated in similar fashion, the plants set as close to the stakes as possible in holes six to eight inches deep in light soils, or somewhat shallower in heavier soils. The pot ball of earth is set firmly on the bottom of the hole and covered with an inch of soil, the hole being filled in gradually as the plant attains height. The ground is thoroughly watered following planting and the plant protected from sun and wind for a few days, or until it becomes established.

After dahlias are above ground, one strong shoot should be selected on each plant and only this one allowed to grow. To produce strong, sturdy, symmetrically branched plants, a certain amount of pruning in the early stages proves desirable. Again, in sections where July and early August heat induces the formation of hard, woody growth, pinching back is to be advised. Methods of pruning differ with individual growers, and sometimes with varieties, but that generally recommended is as follows:

When two or three pairs of leaves are formed, the top bud is pinched out. This throws the strength of the plant into forming two shoots at the joint below, which in turn are pinched back when they have made two or three pairs of leaves. Varieties which tend to branch excessively will need further disbranching during the season, limiting plants to not more than six main stems for the first flowers. The cactus type belongs to this class.

As development is made, plants are loosely tied to the stakes, the first tying taking place when the main stalks are a foot to fifteen inches in height. Young shoots must not be tied too tightly since they expand as they grow.

An important factor in producing exhibition blooms is to keep plants growing steadily throughout the season. Irrigating should be thorough at all times, the amount of water being increased as buds begin to set. The ground should be soaked to a depth of eight to twelve inches when moisture is needed. Early morning or late afternoon is the best time for watering. If the ground is then cultivated as soon as workable following irrigating or a rain, moisture will be better conserved. For the first few weeks cultivating should be deep to promote deep rooting. As growth is made and feeding roots develop nearer the surface, cultivation becomes shallower to prevent damaging these tender roots. By the middle of August applying a mulch about the plants proves a wise plan, conserving moisture and keeping down weeds.

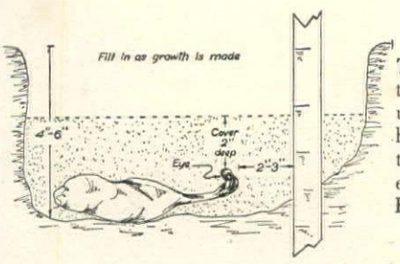
If ground is well prepared, extra stimulation will not be required until buds are set, usually about mid-August. At this time, sheep manure, nitrate of soda, a chemical fertilizer high in potash, tankage or liquid manure may be applied. In order to maintain an even rate of growth, excessive use of nitrogenous fertilizers should be avoided, particularly when plants are young. Such stimulant makes for lush growth that will not withstand midsummer heat and flowers that are poor in quality or will not last when cut.

To obtain exhibition flowers, bloom control is necessary. From the first to the middle of August buds can be allowed to set. With most large-flowered varieties, when the three buds which will be found at the end of each main stem are about the size of peas, the two side buds are pinched or rolled out, throwing the strength of the plant into forming one large, well-colored flower with a straight stem for cutting. The length of the stem can be governed by pinching out the side shoots which form as the flower develops, the lowest pair being allowed to grow for a later crop of flowers.

The second method

With varieties inclined to produce short flower stems, a slightly different method of bloom control is employed. Here one of the side buds is selected in place of the central bud, giving a better stem with the bloom up out of the foliage than if permitted to develop naturally. Again, if the central bud shows injury, one of the side buds should be chosen in its stead.

Double-flowered varieties are best cut for exhibition just when they reach maturity, that is, when the back petals show first signs of drying. At this time the bloom will complete development and will keep in perfect condition for several days. Singles can be cut before fully opened. Cutting should take place in the evening or in the early morning when the water content is greatest, the blooms plunged immediately into cold water, immersing as much of the stem as possible.



The dahlia tuber is first laid in a 4- to 6-inch wide hole, the sprouting eye up, and the stake driven in. Fill only half the hole, then, as the stems begin to appear, fill in the rest. Cut off all except the largest and strongest stem. Keep well watered.

SHE SCULPTURES CHAMPIONS

June Harrah finds her thoroughbred subjects on the race tracks and in dog shows

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German shepherd dog
Ch. Dewet v. d. Starrenburg



Doberman pinscher
Ch. Jockel v. Burgund



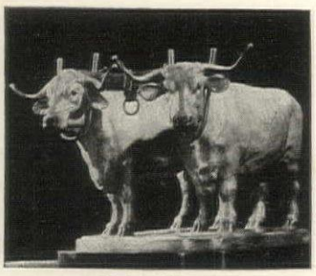
Boxer
Ch. Dorian v. Marienhof



French bulldog
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A Mountain Easter

AFTER a week of skiing on the high slopes, the visitor to Yosemite, California, can drop down to the valley for one of the most beautiful and inspirational Easter Sunrise Services in the country. A tiny island on Mirror Lake is the pulpit, another island the choir loft, and straight-rising cliffs reach for the arch of blue sky. This service has long been famed as the latest Easter Sunrise Service on record, for it will be 9:21 a.m. on April 13, before the sun climbs over Half Dome Mountain.

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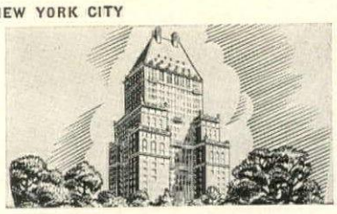
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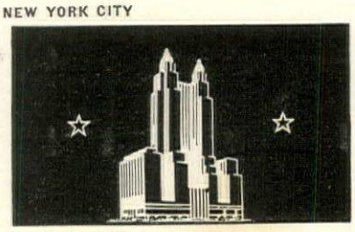
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HOTEL MANAGERS

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More people will be traveling this summer than ever. List your hotel in this directory to insure success.

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420 Lexington Ave., N. Y. C.

FOR VACATIONS WITH VITAMINS

(Continued from page 53)

gossiping with one another. It's a pleasant and leisurely custom and everyone seems to enjoy it.

As you probably know, the spa at Saratoga is owned and operated by the State of New York, which sees that the visiting public gets a square deal, whether it bathes at the less expensive Lincoln Baths or at the more expensive Washington or Roosevelt Baths—whether it lodges at the Gideon Putnam Hotel (a little gem, by the way, of Colonial architecture) or at a modest *pension* in town.

If you are interested in mineral water research, Saratoga is the place to catch up with the latest knowledge, for the Simon Baruch people are constant-



Steam baths at French Lick

ly studying the subject. And why shouldn't they, with nineteen springs to play with (including the only naturally carbonated water east of the Rockies) and equipment and laboratory second to none in the country?

Saratoga, of course, is gayest in August when the races are on and the two old-fashioned, Gay 'Ninety hotels are open. But at any time of the year it will repay a visit. Go for an extended stay or stop over on your way to the Adirondacks.

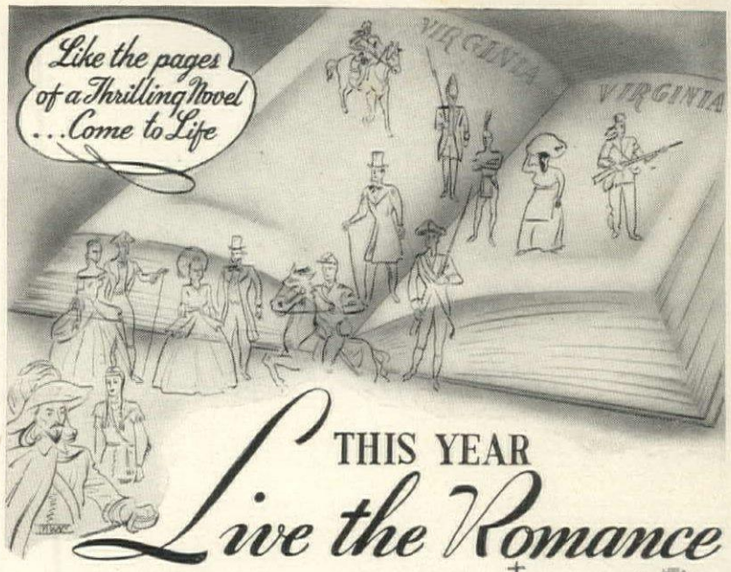
Arkansas Hot Springs. Here's an idea for that cross-country trip you may



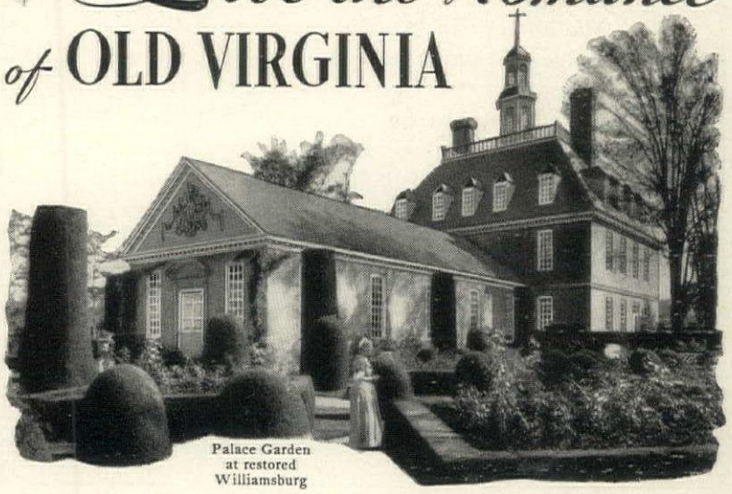
Million dollar hall of waters

be planning for this Summer. For fifteen days during July, Hot Springs National Park is planning a gigantic four-hundredth anniversary celebration of the visit of Hernando De Soto—and it promises to be great fun. Pageants, parades, fiestas, Spanish and Indian dances will celebrate in dramatic fashion the discovery of the springs and their first use by white men. Keep it in mind if you are looking for a vacation spot this Summer.

(Continued on page 80)



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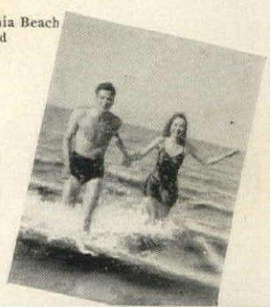
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FOR VACATIONS WITH VITAMINS

(Continued from page 79)

Keep it in mind anyway, for it's well worth a visit. It's the only spa owned by the Federal Government, which has invested millions in both spa and park for the benefit of health-and-pleasure-seekers.

You can get any kind of sport there, including racing at the Oaklawn track until March 29th, when the Arkansas Derby closes the meet.

Accommodations

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A great many star athletes go to Hot Springs, Arkansas, so there's always a chance of running into your favorite ball-player or boxer—as well as seeing people from every state in the union and a number of foreign countries. It's a fascinating place.

It's up to you. With these as a rough indication of the different kinds of American spas it should be easy to pick out the kind that appeals to you most. Write to HOUSE & GARDEN Travelog or to the spas themselves for further details.

A spa visit once a year is a splendid investment in sheer pleasure and health.

CROCUSES OF THE EARLY SPRING

(Continued from page 43)

teus, and *C. etruscus*. The first is pale lavender, veined purple with orange stigmata, and the second is a delicate lavender crocus of dainty form and grace that hails from Italy.

"Yellows"

Among the shades of yellow in crocus species is the burning orange of *C. aureus*, the shining yellow of *C. korolkowi*, the cheerful yellow of Cloth of Gold; and in softer shades are *C. stellaris* and *C. chrysanthus* E. Augustus Bowles. The first is a lovely clear yellow, feathered brown on the reverse, and the second is a large goblet of softest yellow tone with orange stigmata.

The variety E. Augustus Bowles is one of the most beautiful members of the crocus family with its unusually large, butter-yellow blossoms of heavy texture. Unfortunately, it is more expensive than most species.

Cloth of Silver, *C. versicolor picturatus*, is another old garden variety that is reliably permanent and spreads satisfactorily. Blooming with the Dutch hybrids, it is later flowering than the other species. Cloth of Silver's vase-shaped blossoms are white, heavily veined purple on the outside of the segments, the base is purple and it has a bright orange stigmata. It blooms with the azure *Chionodoxa luciliae* and the creamy, short-stemmed waterlily tulip, *Tulipa kaufmanniana.*

The "Fat Boys"

The "fat boys", as Reginald Farrer disparagingly calls the Dutch crocus, flower from mid-March to the last of April for me, with the variety Golden Yellow precociously blossoming sometimes in late February.

The generously proportioned Dutch hybrids do look portly after the dainty grace of some of the specis, but by the time they begin to flower Spring is on the way: buds are swelling on the trees, early shrubs are beginning to flower, color is creeping over the landscape and we are done with the tiny charms of the early bloomers and ready for gay colors splashed in bright profusion throughout the garden.

Golden Yellow is the first to open warm, butter-yellow cups of bloom that are shortly followed by a good companion for its golden blossoms in the rich purple of the Dutch crocus Remembrance. The azure stars of *Chionodoxa luciliae* and *C. sardensis* might well enter onto the picture. Also into such a group might come *Iris reticulata* with its graceful purple irises touched with gold and white on the haft. The blooms of this bulbous iris are deliciously fragrant. The first member of the iris family to bloom, mild weather the last of February may bring the buds pushing up, though ordinarily the blooming period is the first two weeks in March, in a Virginia garden.

Blue, white and lavender

White Lady is a Dutch crocus unusually large in size that has proven satisfactory planted with muscari Heavenly Blue under *Magnolia soulangeana*, whose wide pink and lavender cups on spreading branches above the blue grape hyacinths and the large white crocuses make a pleasant combination. White Lady remains in flower for a month.

The Dutch crocus may be planted about the skirts of forsythia, where such a variety as King of the Blues, with its very large and fine silvery purple blossoms, would stand out in sharp contrast against the golden mass of forsythia bloom.

Record bloom

In looking over my notebook I find that one year crocus bloomed in my garden from January 4th to April 26th. Fifteen weeks of bloom from the vernal-flowering crocus allows time to become acquainted with the individual charm of each variety of these exquisite little bulbs that give the gardener so much delight during late Winter and early Spring.

FEASTING IN HAWAII

(Continued from page 46)

possible through a fine sieve. In the meantime cook 2 tablespoons of minute tapioca in 3 cups of milk. Add the thickened milk to the soup and season to taste with salt and freshly ground black pepper. Heat to boiling point, and then pour it gradually into a hot soup tureen containing ½ bar of butter and about ½ cup of cream. Send to table and serve at once, with or without buttered croutons.

Baked tuna fish and hard-boiled eggs. Hard-boil 6 eggs. Plunge in cold water and remove shells. Make 2 cups of thick cream sauce using ⅛ pound or ½ bar of butter, 3 tablespoons of flour and 2 cups of milk. Grate ¼ pound of Swiss cheese. Add three-quarters of it to the cream sauce and stir until melted, then thin it with 1 bottle of thick cream. Season to taste with salt and coarsely ground pepper.

Butter a round one-and-a-half-quart-sized pyrex baking dish. Open a 13-ounce can of white-meat tuna fish. Drain off the oil and flake into small pieces, using a fork. Put a layer of the tuna fish on the bottom of the dish, cover with some of the cream sauce, next add a layer of hard-boiled eggs neatly sliced, more sauce, more fish, more eggs and last of all a final layer of cream sauce. Sprinkle the remaining cheese over the surface, dot lightly with butter, place in moderate oven and bake until heated through and brown on top. Serve at once.

Squabs en casserole. Clean 6 squabs well inside and out, singe, wash and dry well. Rub them inside with salt and freshly ground pepper. Stuff with a dressing made by cooking slowly, in 5 tablespoons of butter, 1 small onion chopped very fine. Add 2 cups of fine toasted bread crumbs, ½ teaspoon of powdered poultry seasoning, and 1 cup of blanched almonds slivered crosswise, and salt and pepper to taste.

Put the stuffed squabs into an iron cocotte, pour 1 cup of white wine over them, place a slice of bacon over each one, cover tightly and place in hot preheated 450-500° F. oven and bake one hour, basting occasionally and being careful to stir the sediment in bottom of pan so that it doesn't burn. Salt and pepper them when half done. At the end of the hour, remove the birds to a hot earthenware or pyrex dish, dot with butter and place in oven while you pour off all the fat in the cocotte. Add a dash of white wine and some water to the cocotte, place over fire and stir until reduced and syrupy, pour over the birds when they are well browned, and serve at once.

Rognoni alla veneziana. Remove the fat and inner, thin veil-like skin from two veal kidneys. Next slice into small pieces, being careful not to include any of the hard white substance in the centers. Place on towel and squeeze lightly to remove any excess juice. Place on a plate. Now peel and cut up fine 2 large onions. You should have almost a cupful. Now sauté the onions in ½ bar of butter, slowly, until a beautiful golden brown, at which time add another ⅛ pound of butter and when it is sizzling hot add the kidneys and cook them quickly for about a minute, stirring the whole well.

Then add ½ cup of Marsala wine, reduce the heat and simmer gently just long enough to cook the kidneys through, about five minutes, then season well with salt and lots of coarsely ground black pepper. Remove from fire, add 1 teaspoon of butter and stir until melted. Serve at once, with a glass of red wine, and mashed potatoes.

***Poi* muffins.** When I came back from Hawaii I brought back with me several cans of *poi*, also some *taro* flour, both of which are made from the same *taro* plant, Hawaii's staple food. The *poi*, at the time of writing this article, is procurable from the Hawaiian Society in New York City. The *taro* flour unfortunately is not available as far as I know, which is a pity, because *taro* biscuits and muffins are delicious. However, if you should feel the urge to try the recipe below for *poi* muffins I can highly recommend it. The muffins have a delicious flavor, and are delicious eaten with whipped or sweet butter and guava or any other jam or jelly.

Sift together 1⅓ cups of flour with ½ teaspoon of salt, 1 tablespoon of sugar, 4 teaspoons of baking powder. Beat 1 whole egg well, add to it ⅔ cup of canned ready-mixed *poi*, and ⅓ cup of milk. Add the flour mixture, stir well, then stir in 3 tablespoons of melted butter and a drop or two more milk if too stiff. Place in twelve well-buttered muffin tins and bake in 400° F. oven for 30-35 minutes. Serve at once.

Corn meal puffs. Put 5 tablespoons of water-ground white corn meal in a bowl with a scant ¾ teaspoon of salt. Pour into it ⅔ cup of boiling water and stir until smooth, then cool slightly. When warm but not hot, fold into it the stiffly beaten whites of 4 eggs. Drop by spoonfuls onto well-buttered baking sheet, making eight mounds. Place in slow 325-350° F. oven and bake one-half hour. If not brown enough, turn up the heat a bit five minutes before they should be done. Serve at once, to be eaten with plenty of sweet butter.

Bananas baked with guava jelly à la Waialae Golf Club, with coconut in cream à la June Platt. Peel six underripe bananas, place them side by side on a buttered pyrex baking dish, dot them with one cup of guava jelly and about ⅛ pound of sweet butter. Bake in moderate oven for twenty minutes, basting once or twice with the melted jelly. Serve at once accompanied by a bowl of coconut cream made by soaking 1 can of moist coconut, cut with scissors into shorter shreds, in 1½ cups of cream, in the refrigerator, for half an hour or so.

Celestial peaches, a Chinese recipe from Hawaii. Remove the skins from 6 large ripe peaches, or use 12 canned halves, preferably a tree-ripened brand. Place the peaches cut side up in a baking dish and fill the center of each with syrup drained from preserved ginger. Bake in a 350° F. oven until the peaches become slightly brown and a little dry. Remove from the oven and cool. When ready to serve the dessert, place six halves, cut side up, on the serving platter, fill the center of each with a scoop or ball of vanilla ice cream, top with the rest of the halves, cut side down, pour a little ginger syrup over each, sprinkle with chopped walnuts and serve at once.

(Continued on page 82)



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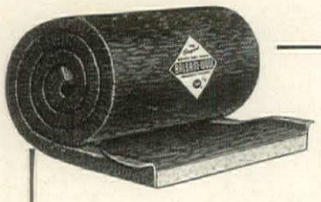
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PERSONALITY IN CENTERPIECES

(Continued from page 39)

tainer for a sixty-inch table. The arrangement will be in good proportion if it measures from flower holder to top one and one-half times the width of the container. This does not mean the entire arrangement must be this tall. The highest bud or leaf in the design of the arrangement should approximate this height. This is not a rule but merely a suggestion for the beginner whose eye is not yet trained to judge without a guide. The exception to this rule, of course, is the flat arrangement where a waterlily floats in water, or a geometric design is used for an old-fashioned nosegay type of centerpiece, or if an arrangement of fruit is used.

The best way to start the arrangement is to have a definite design in mind, just as you would if you were arranging flowers to be placed on the mantelpiece or the library table in other parts of the house. Create your line with the taller flowering material or foliage and use the larger forms in the heart of the arrangement. Use your heaviest flowers there—heaviest both in color and in size. Large forms at the top of an arrangement tend to make it top-heavy. When the arrangement is complete on one side, turn it around and carry on in the same way on the other. The ends of the arrangement generally take care of themselves. Sometimes it is interesting to use the same structural material but different flowers for either side of the arrangement. In the Autumn an arrangement of evergreen may act as an almost permanent table centerpiece. By simply changing the flowering material that acts as the focal point in the arrangement, variety and interest are always present. For example: in October a few chrysanthemums may be added, in December some red berries, in February a Christmas rose or two will change the picture, and in the early Spring crocus and jonquils.

When the table is necessarily elongated to accommodate a large gathering, the loveliest and most practical decoration is a pair of flower containers. In this way the pair of arrangements help to balance the long table.

It is not necessary always to stick to the accepted placement of the floral or fruit decoration for your table setting. An interesting treatment is the use of a very low arrangement of fruit on a glass reflector or wood plaque, with an arrangement of flowers on either side of it. An unusual idea that may solve the problem of seating an uneven number at the table is the use of an arrangement of flowers made in either a tall vase-type container or the low dish kind, placed at one end of the table, filling the vacancy. The fruit is used at the opposite end and is related to the flowers in color, presenting an unusual setting. A perfectly charming way to seat guests for a daytime meal, when a lovely view may be taken advantage of from the dining room windows, is to push the table up to the window and seat everyone on one side of the table. Have the table decorations very low.

EDITOR'S NOTE: The color photographs at the beginning of the article are by William Kaschel.



This New-Type

FIREPLACE

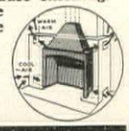
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FEASTING IN HAWAII

(Continued from page 81)

Royal Hawaiian fresh coconut cake. First make two layers of sponge cake in the following manner. Light your oven and set it at 350° F. Put 2 teaspoons of sweet butter in 1 cup of milk. Butter well two round straight-edged nine-and-a-half-inch cake tins and dust them with flour. Sift together three times 2 cups of flour with 3 teaspoons of baking powder. Heat the milk and butter to boiling point and remove from fire. Break 4 whole eggs into a large bowl. Beat very well with rotary beater and then beat in gradually 2 cups of granulated sugar.

When very light, flavor with 1 teaspoon of lemon extract and 2 of vanilla, then fold in lightly the sifted flour. Last of all add the hot milk gradually. It will seem very thin but that is as it should be. When well mixed pour into the two pans and bake until a beautiful golden brown, about thirty minutes. Turn upside down on cake rack to cool. Place a wet towel on the pans for a minute to help the cakes fall out of the pan. You may have to tease them a bit to loosen them.

Next break open a medium-sized coconut, remove the shell and peel off the thin inner brown skin, then grate all of it. When this is done, reserve 1 cup of the grated meat and place the rest in the refrigerator until ready to use. Put the cup of coconut into an enamel pan and add to it 2 cups of milk. Mix together in a bowl 4 level tablespoons of cornstarch with ½ cup of granulated sugar. Now beat the yolks of 4 eggs and beat into them the cornstarch and sugar.

In the meantime bring the milk and coconut to a boil, remove from fire and stir gradually into the egg mixture. Place the whole back into the pan and place on low flame and cook, stirring vigorously, until it comes to a boil and has thickened. Remove from fire and cool. When ready to finish the cake, split the two layers in half. Now moisten ⅔ cup of sugar with ½ cup of water and boil until syrupy, about three minutes. Remove from fire and stir into it three tablespoons of Curaçao liqueur. Stir into the coconut custard a little vanilla and just enough cream to make it the right consistency to spread easily.

Now put one of the split layers, brown side down, on a large round platter. Sprinkle with one-third of the syrup and spread with one-third of the custard. Add another layer of cake, brown side down, and repeat the process twice, ending up with the top layer of cake, brown side up.

You are now ready to ice the cake. Put 1 cup of egg whites in a bowl and beat with rotary beater until stiff, then beat in gradually 1 cup of granulated sugar. Flavor with vanilla and continue beating until very stiff, at which time spread the sides of the cake copiously with part of the meringue. Pat or sprinkle coconut lightly all around, then pile the rest of the meringue on the top and spread evenly. Sprinkle copiously with the rest of the grated coconut. A tremendous cake but extremely good if Chef Kina and I do say so.



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God in his wisdom put great peacefulness in Trees.

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Founder of Tree Surgery

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Roses



Scarlet-red climbing rose Thor $2.50 each—12 for $25.

Lovely fragrant pink dooryard rose Mabelle Stearns $2 each—12 for $20.

Have You Ever Seen A 5-Inch Rose Bloom?

NOT a freak one, mind you, but a climbing rose literally filled with brilliant scarlet-red blooms 4 and 5 inches across. Sounds unbelievable, but that's the kind of rose Horvath's New Thor is.

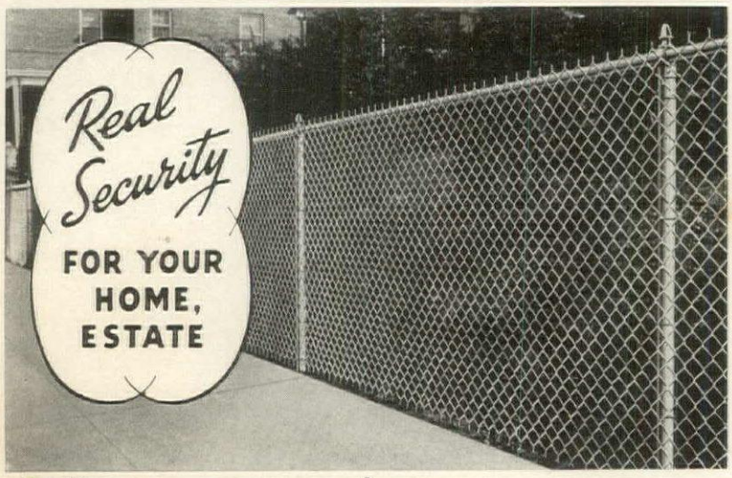
We only mentioned it briefly last year, and in a few weeks all our available plants were entirely sold out. This year's stock is much larger. But even so, a 5-inch bloom climbing rose is eagerly sought by garden lovers. Looks like we would be all sold out in another couple of weeks. So step lively.

But don't stop with ordering just Thor. Send for our 198 page catalog and see all our new roses. Page after page of them are shown in full color. Every one is Wayside grown in our own gardens. You can't go wrong on any of them.

The 198 page catalog itself is free. But enclose with your request 25c (stamps or coin) to cover postage and handling costs.

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Just write to the addresses given for any of these and other interesting booklets in the Special Section, page 68. Free unless otherwise specified.

GARDENING

GARDEN WEEK IN VIRGINIA

An illustrated booklet and map can help you plan a visit to Richmond for the Old Dominion Garden Week (April 28, 29, 30; May 1, 2, and 3). Write to Dept. HG-4, Virginia Conservation Commission, Richmond, Virginia.

GARDEN NOVELTIES

features a fine collection of Chrysanthemums by the originators of hybrid Koreans. Color photographs show newest varieties of small and large types, and a choice selection of Perennials, Roses and Shrubs. Send 10c to Bristol Nurseries, Dept. HG, Bristol, Connecticut.

THE WAYSIDE GARDENS

have produced the most beautiful and useful catalogue ever for 1941. There are 198 pages, 38 of them in natural color, illustrating and describing the fine stock of these famous growers of hardy plants. Send 25c to cover handling and postage. The Wayside Gardens Co., 30 Mentor Ave., Mentor, Ohio.

A SHORT GUIDE

800 varieties of trees and shrubs are listed in this compete illustrated catalog. An outstanding feature is the first introduction of a new race of hybrid azaleas. Write for catalog 128 to Kelsey Nursery Service, 50-Q Church St., New York City.

HOW A TREE GROWS

gives simple scientific facts about the function of everything from roots to heartwood, sapwood, cambium and medullary layer—all with a view to helping you protect your pet trees from ill health! The F. A. Bartlett Tree Expert Co., Stamford, Connecticut.

BRECK'S 1941 GARDEN BOOK

Here is the modernized 115-page catalog of a famous firm (in business since 1818). Amply illustrated with color photographs, it is a complete listing of everything that grows in the garden. Particularly important are the outstanding vegetable offerings. Breck's—Seedsmen since 1818, 45 Breck Bldg., Boston, Mass.

TRANSPLANTONE

is a new product based on the newest discoveries of plant physiologists, designed to lessen the hazard of transplanting. It works wonders, too, on lazy roots. Booklet free. American Chemical Paint Co., Ambler, Pennsylvania.

STEARNS POWER LAWN MOWERS.

A folder lists models for every lawn—large and small—and gives details of construction and operation, along with prices. Catalog 54, E. C. Stearns & Co., Syracuse, New York.

ECLIPSE LAWN MOWERS

Two brochures reveal the many startling features of hand and power lawn mowers. Detailed photographs illustrate the mechanical superiority of several models. The Eclipse Lawn Mower Co., Dept. HG-441, Prophetstown, Illinois.

"BLACK LEAF 40",

an insecticide remarkable for its compatibility, is described and exhaustive instructions given for its use in a helpful booklet. Sucking insects have practically no chance against it. Tobacco By-Products and Chemical Corp., Louisville, Ky.

THE JARI POWER SCYTHE

The makers of this power scythe submit evidence of its efficient performance. Excerpts of letters from satisfied users all over the country are convincing proof that the Jari Power Scythe is tops in all manner of tough cutting. Jari Products, Inc., Dept. B, 2938 Pillsbury Ave., Minneapolis, Minn.

BOBBINK & ATKINS'

Spring Catalogue for 1941 is the most complete they have ever published. There are Roses in great profusion, the most important being the new Cross Roses. Pages in full color feature also every sort of nursery stock from Perennials to Evergreens. Send 50c West of Miss. Bobbink & Atkins, 23 Patterson Ave., East Rutherford, New Jersey.

THE LIFE OF THE SOIL

The Adco Works' new booklet explains the necessity of fertilizing the earth and the action and lasting benefits of humus. The conclusion, dealing with the use of humus in reclaiming waste land, is particularly helpful. The Adco Works, Dept. HG-4, Carlisle, Pennsylvania.

MOVING TREES FOR BEAUTY

Is the modern way to secure the protecting shade, the comfort, and the leafy beauty of full grown trees without waiting a lifetime for them to grow. Send for a very interesting booklet about the skillful transplanting of trees by The Davey Tree Expert Co., 117 City Bank Bldg., Kent, Ohio.

BUILDING & MAINTENANCE

OVERHEAD GARAGE DOORS

A well-illustrated booklet describes how a "Roll-up", "Swing-up" or "Slide-up" door can economically replace an ordinary hard-to-open garage door. The Stanley Works, Dept. HG-4, New Britain, Connecticut.

THE MODERN HARDWOOD FLOOR

This brochure describes Bruce Streamline Floors, and with ample illustrations analyzes their many beautifying, low-cost advantages. E. L. Bruce Co., Dept. HG-4, 1746 Thomas St., Memphis, Tennessee.

HOW TO USE GLASS

to wake up your home describes some of the popular methods to bring new beauty, glamour and usefulness into the various rooms of your house. Included are many exquisite full color photographs. Pittsburgh Plate Glass Co., Grant Building, Pittsburgh, Pennsylvania.

WATER SOFTENING

is explained in Permutit's new booklet, Your Answer to Any Water Trouble explains the process of water-conditioning which turns hard water into soft. How to tell when water is hard, how to correct it, and the benefits obtained thereby, are all discussed. The Permutit Company, Dept. HG-4, 330 W. 42 St., New York.

WESTERN PINE CAMERA VIEWS

shows the versatility of Western Pines—their beauty of grain and texture—their uses in mouldings, carvings, stairs. It is a portfolio of fine photographs, of great interest to builder or remodeler. Western Pine Assn., Dept. HG-4, Yeon Bldg., Portland, Oregon.

FENCES WHICH BEAUTIFY

and also protect your property are described and illustrated in the new booklet. Chain link wire, ornamental iron, picket and rustic wood fences are shown in actual use. There is surely a combination that you will want. Anchor Post Fence, Dept. HG-4, 6554 Eastern Ave., Baltimore, Md.

IMPORTED FRENCH FENCE

This booklet tells about the serviceable, all-purpose, Woven Picket Fence. It shows advantages of two styles—close woven for privacy, or cleft, to give gardens more sunshine and air. Rusticraft Fence Co., Dept. HG-4, Malvern, Pennsylvania.

INSULUX GLASS BLOCK

discusses the advantages of architectural glass that is adding new light and life to modern homes. It goes thoroughly into construction details, and suggests effective applications of glass bricks in a present-day home. Owens-Illinois Glass Co., Dept. HG-4, Toledo, Ohio.

FENCES AND GATES

Here is a valuable twenty-three-page booklet which shows the many structural and decorative features of fences, gates and other miscellaneous metal specialties. The Stewart Iron Works Company, 818 Stewart Block, Cincinnati, Ohio.

FOR YOUR FENCE GARDEN

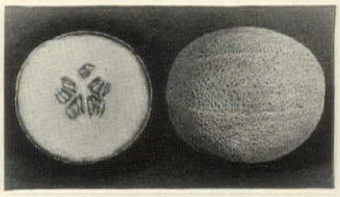
works out a landscapist's idea of using strong, rustproof steel lawn fencing as the basis for a vertical wall garden. The booklet is packed with pictures and plans. The Pittsburgh Steel Co., Dept. HG-4, 1631 Grant Bldg., Pittsburgh, Pennsylvania.

NOVELTY VEGETABLES

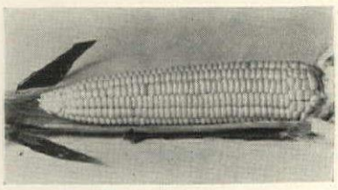
With some of the medal winners



Sure Crop wax beans develop narrower and longer pods and produce abundant crops of them. Make several plantings to assure supply



Among the virtues of the new cantaloupe, Hales Best No. 36, is its solid flesh and thin skin



A new sweet corn, Henderson's Golden Succession, gives a longer ear. Plant successive crops of this type



A silver medal in the American vegetable tests of 1940 went to the Baby Potato lima beans



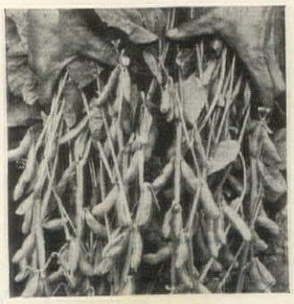
In the same trials a gold medal was awarded to Asgrow stringless green pod snapbeans



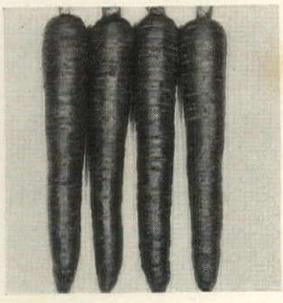
One of the new lettuces is Imperial 847. It has good flavor. Use green leaves for soup



Instead of going in for size, grow the small sugar pumpkin, which has the virtue of flavor



One of the "finds" in this year's vegetable offerings is an edible soy bean. By all means try them



In the vegetable trials a silver medal went to the new carrot Imperator. It is a lengthy fellow

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Get This 198 Page Hand Book

THOSE who have seen this new 198 page Hand Book, declare to us there is none other that even approaches it in the number of new things; the completeness of cultural directions; the number and size of the black and white cuts nor the faithful beauty of the color illustrations, of which there are 38 pages. Many illustrations are life size.

Go to any bookstore and pay what you will, its equal cannot be found.

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There's another important point about the new things which also applies to all of Wayside plants. They are field grown without coddling. They have stood the gaff of heat and cold and come through smiling. They all have good, husky roots that will take right hold and give you strong free growing tops with ample blooms the first year.

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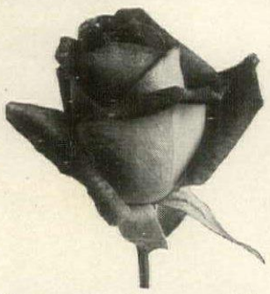
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House & Garden's guide to specialists



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PLANTING A ROCK WALL

The fascination of building and planting a rock wall, described by Dorothy M-P. Cloud **(See page 62)**

ONE of the most fascinating phases of gardening is the making of a rock garden, and of the various types which are constructed the kind that is most widely enjoyed is the rock wall.

In selecting the location for such a development the question of exposure is not an important factor, as there are plants that will thrive in different situations. Where there is a precipitate drop in the contour of the ground, a rockery of this type will not only be of great value from the aesthetic standpoint, but it will also serve a definitely useful purpose as a retaining wall.

Of the two kinds of rock wall from which to make a choice, the dry wall is so superior to the wet wall for plant life that there is little argument left in favor of the latter. The dry wall is made with soil between the stones, whereas the wet wall has cement or mortar instead of soil. If one must struggle to plant a wet wall with flowers of many colors it may be accomplished by leaving soil pockets for the purpose; however, it is uphill work to make plants thrive under such conditions, and better results may be obtained by depending upon trailing varieties planted immediately behind the top of the wall to clothe the stones with beauty.

The actual construction of the wall may be readily carried out. The depth of the foundation differs according to the height the structure is to be; it should rest upon firm, solid ground. For a wall that is to stand four feet high the foundation is made three feet deep, its base is two and a half feet or more in width, and the foundation requires a batter (a sloping back) of about two inches to a foot. Various mixtures are used for foundations. A simple one consists of one part cement,

(Continued on page 90)

GARDENING FOR THE EPICURE

(Continued from page 54)

is very white at the eating stage, though blue-black later—it also is rather a small ear, but is the sweetest of all sweet corn. Both these old-timers therefore continue to be found in the garden of the connoisseur.

Again, has any tomato ever equalled in flavor one eaten off the bush, with the warmth of the Summer sun diffusing the delicate aroma of its subtle esters and ethers? Obviously you must grow your own tomatoes. Even if you do not take the trouble of staking and leaf-pinching to get the best results, but let them sprawl, they will bear plentifully provided you give them enough room, which most amateur gardeners don't, and enough plant food, of which they sometimes get too much in the form of nitrogen. They really should be staked, of course, and choicer fruits will repay the extra care.

Varieties are innumerable, and some are better adapted to one district than another, but today's leaders may be listed as: Scarlet Dawn, Stokesdale, Marglobe and Rutgers. For the yellow relief in a sliced tomato salad, grow Mingold or, failing that, the older Golden Queen; and if you are one of those who find pink tomatoes worth growing, use Livingston's Globe. The small-fruited sorts, red and yellow, shaped like cherries, pears or plums are worth growing for the entertainment of the visitor to your garden, who will inevitably admire and eat them. They are also quaintly and colorfully decorative at table, either in a salad or a centerpiece.



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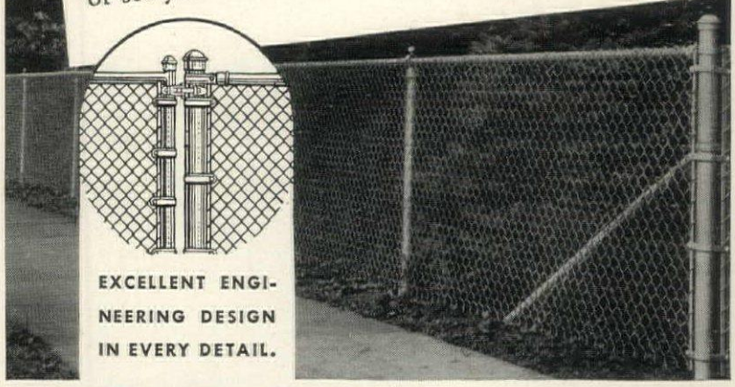
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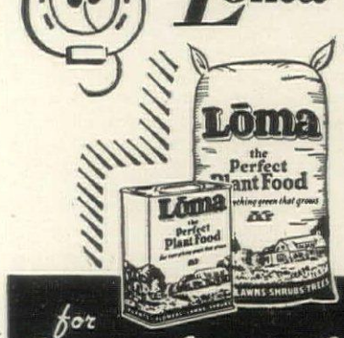


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TIMELY NOTES FOR GARDENERS

In an electric frame

By mid-February the electric hotbed more than justified its existence. In December, pans of crocuses and species tulips were unearthed from the darkness and brought to light and heat in the hot frame. The temperature was set at 50°, but, even on the cold days, after the sun had played on the glass the thermometer rose to 80° and a bit of ventilation was required. Four pans of crocuses and five of tulips were brought to flower and carried down to the house to brighten the plant window.

In their place we set out 35 seedling lettuce, and various seed flats and seed pans. Among the latter were two flats of perennials that had been freezing in an open frame kept filled with snow. A month of this—with the temperature sometimes as low as 3°—and the action of the snow water gave those seeds an extra boost that they soon showed when brought into this gentle heat of the electric frame.

Yes, we insulated the frame with two thicknesses of building insulation quilt tucked between the concrete wall of the frame itself and a protective wood box built around it. Mats covered the glass on extremely cold nights. When the pans and flats showed signs of drying out we watered them with lukewarm water brought up from the house.

Curious bulbs

After we made up the usual order for Summer bulbs—the glads, tuberoses, tuberous begonias, cape hyacinths, ismenes, tigridias, together with some anemones and ranunculus to plant immediately in the cold frame, then we began listing curious bulbs.

It is all very entertaining to read about plants but there's only one way to know them—grow them. So then, against that day when we can spare some room in the greenhouse next Fall, we hope to investigate: the Australian sword lily, *Anigozanthos florida*, which has woolly red flowers; the blue-flowered aristea; the cypellas, which hail from South America and bear yellow or blue flowers on their plaited iris-like foliage; the South African dieramas, which grow from corms like glads and bear drooping white and lavender flowers; the eucomis, hailing from South Africa and bearing greenish white flowers above brown-spotted foliage. Our curiosity was piqued, too, by the ginger lily, hedychium, with ornamental leaves and fragrant flowers, and the Mexican sprekelia, or Jacobean lily, which is grown as an amaryllis (and often sold as *A. formosissima*) to produce its bright red flowers. Then, if there is space, we'll tuck in a couple of pots of the pink calla lily—*Calla rehmanni*.

In the same catalog, for this Summer's growth in pots, we encountered a yellow spider lily, *Hemerocallis festalis*. And, speaking of growing Summer-blooming bulbs in pots and tubs, have you ever tried regal lilies that way? They make a superb terrace and porch decoration. We tucked some Jersey Gem violas around their feet.

The new delphiniums

There's no resisting the modern delphiniums. From the West Coast come superb strains raised from hand-pollinated seed and from the East as well comes a race in various tints designed to grow no more than five feet high and to give perfect stalks of bloom. These latter also come in named varieties.

We only hope that those who raise these new strains will give them a fair break. First, don't plant them where other delphiniums have grown, especially if any of those former tenants of the land succumbed to crown rot. Second, give them plenty of room. Crowding the delphiniums into a border, where air circulation is cut off by masses of phlox or drifts of uprising heleniums, is scarcely conducive to perfection of growth or general good health. Often in such crowded circumstances disease may get well installed before we notice it. By that time it's usually too late to do very much. Crowd annuals if you like, but give perennials in the border, delphiniums especially, plenty of elbow room.

Seed sowing

From the first of April on, seed-sowing becomes almost frantic. Consider the hardy annuals that can go into the soil outdoors. These include alyssum, *Anchusa capensis*, argemone, calendula, calliopsis, candytuft, *Centaurea cyanus*, *Centaurea imperialis*, annual chrysanthemum, clarkia, cynoglossum, dianthus, eschscholtzia, euphorbia, four o'clocks, godetia, gypsophila, helianthus, larkspur, lavatera, linaria, linum, lupinus, mignonette, morning glory, nasturtium, nigella, phacelia, annual poppies, portulaca, scabiosa and sweet peas.

By the middle of the month, either outdoors or in the protection of a glass-capped frame go the half-hardy annuals. They are represented by ageratum, amaranthus, anagallis, arctotis, brachycome, cleome, cockscomb, cosmos, dahlia, dimorphotheca, gaillardia, helichrysum, kochia, marigold, nemesia, petunia, phlox, portulaca, salpiglossis, thunbergia, tithonia, torenia, ursinia, venidium, vinca and zinnia.

These frames, by the way, should be well aired on warmish days.

Notes on sweet peas

Even if it causes you a journey into the woods to find it, get brush for your sweet peas and garden peas. Lacking that, use strings on wooden supports. Chicken wire and other metal supports get so hot that the young tender vines are often injured.

Sweet peas like their roots cool and damp. Keep them well watered and mulch with lawn clippings or peat moss. About the time hot weather comes and this mulch is applied, keep an eye open for those two pests—red spider and mildew. Go at the red spider by putting a strong force of water on the under side of the leaves; also the specific for mildew—dusting sulphur—will knock them out. From May 15th on it should be used every ten days.

Finally, remember that sweet peas have to be picked if you wish—and who doesn't?—a long season of flowering.

Did you ever try this? Make a tripod of three bamboo canes lashed together and placed in the back line of the border. Set sweet pea plants at the base and train up to make a flowering cone.

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WILD ROSES FOR YOUR GARDEN

(Continued from page 75)

flora, the best-looking of the *rugosa* Roses, Blanc Double de Coubert, a sport of *Rosa rugosa* var. *alba*, is in bloom. The double white flowers contrast with the lustrous green of the foliage. In the Autumn the leaves turn yellow, charming with the orange hips.

The flowers on the type *rugosa* are the color of American Beauty Roses, red with a bluish tone, formerly popular, but no longer pleasing to our taste. Twenty hybrids and varieties of *rugosa* are listed in the catalogue of one rose specialist. They come in white and yellow, all tones of red and pink. The *rugosa* flowers all Summer and is the hardiest of all Chinese wild roses. It can withstand salt spray and consequently is ideal for gardens along the sea. The Autumn coloring is particularly good when the shrubs have a western exposure.

White-flowered roses

Among the wild roses with white flowers, two are outstanding, *Rosa omeiensis* and *Rosa spinossisima* var. *altaica*. The branches of *Rosa omeiensis* are somewhat horizontal and the flowers are unique among roses because they generally have four instead of five petals and four sepals. The blossoms have short pedicels and consequently appear to lie flat on the branches among the tiny fern-like leaves. When the flowers turn into hips, they too hold the same position.

All during July and August the young branches are a brilliant red, with large, fire-red woody spines. Between the large spines are thin prickles, red too. In the sunlight the spines appear to be translucent. They are flat and curved like the horse-shoe arch of Mohammedan architecture, with the point at the center forming the tip of the prickle. Late in the Fall the branches become dark red, the spines are ocher and the prickles too have darkened. The ocher seems to be a transition between the scarlet of youth and the silveriness of the third year, when the branches are a pewter-color.

A native of Siberia, *Rosa spinossisima* var. *altaica*, as would be expected, is vigorous. The red-brown branches curve outward from the ground and are clothed with fine needle-like prickles of unequal lengths. The leaves are sparsely toothed and have little red prickles along the central rib. The single, ivory-colored flowers with pale yellow stamens are over two inches across and are exquisite. They are carried on long, smooth pedicels which grow from the tips of short little branches, and these branches are all along the canes. The nodding hips following the creamy flowers are a surprise, for they are so dark they look black. Actually they are a dark maroon, with purple dots on them. They are shaped something like tomatoes only that they narrow into dark stalks. In September, when the foliage turns brown-green it blends with the darkly-colored hips.

From a distance the foliage of *Rosa rubrifolia* appears to be all crimson; when the leaves are examined close up, however, it can be seen they are green and shot through with red. *Rosa rubrifolia* thrives in sun or partial shade. In rainy seasons it would seem that Nature, in creating the color of the flowers, had failed for once to provide an impeccable combination. They seem too deep a pink and the hips too yellow a red to harmonize with the hues of the leaves and the crimson of the branches. But in dry seasons the flowers are paler and combine well with the foliage.

The large leaves of *Rosa* X "*morica*", a hybrid of *Rosa canina*, possibly with *Rosa spinossisima*, are decidedly blue-green, and in the Autumn the blue comes out strongly in the canes, which turn purple. The blossoms of *Rosa* X "*morica*" have ten rose-colored petals; hips are shaped like pomegranates.

Still another hue, a silvery blue-green, appears in the oval leaves of *Rosa beggeriana*, a bush with clusters of white flowers an inch or slightly more across, followed by almost round red fruits which ripen to dark purple.

The pendulous fruits of *Rosa pendulina* are its handsomest feature. They are cylindrically shaped, colored orange, and measure one inch, although the sepals adhering make them look longer. The flowers are an off shade of red, but when they have faded and the petals fallen the shrub is attractive because the branches arch gracefully and are clothed with well-shaped elliptical leaves, wider at tip than base.

Good soil-binders

Many of the native roses have lovely flowers, brilliant fruits and colorful Autumn foliage. But most of them are so rampant and sucker so freely they soon cover the ground with a thicket of canes. In semi-wild situations they are attractive and bring color and fragrance. They are excellent plants for soil binders.

A native rose with rose-scented blossoms is *Rosa carolina*. The glossy brown canes three feet high are marked with oval patches where the straight prickles grow. The leaflets, five to seven, are small, smooth and with finely serrate margins. The single, pale pink flowers are born in terminal clusters of three and measure a little over an inch across. When the hips ripen they resemble miniature apples and even have little white dots speckled over their surfaces, but they are more orange than scarlet.

Rosa blanda (mild) and *Rosa virginiana*, both indigenous, are similar to *carolina* and are attractive. The white blossoms of *Rosa virginiana* var. *alba* are carried on red branches and the hips are vase shaped. In Winter the canes, without thorns, turn a brilliant magenta over carmine, a brighter hue even than the red twigs of bloodtwig, *Cornus sanguinea*, so frequently grown for its Winter coloring.

The last species to bloom, coming in late June or early July, is the native prairie rose, *Rosa setigera*. The plant is sprawly with supine branches, but handsome when allowed to trail over the gray rocks. The leaflets are in threes, toothed, and have reddish stalks. The pale pink blossoms are scentless and born in sparse clusters. They measure one and a half to two inches across, and have entire petals.

When the wild roses are selected with care, they flower from May into July, and bring color, and interesting shapes into the garden all through the year.

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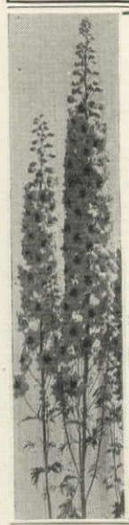
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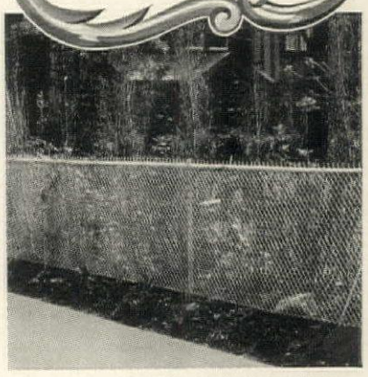
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PLANTING A ROCK WALL

(Continued from page 87)

three parts sand, and five parts broken stone or slag. A good cement mortar mixture for general use for a wet wall is made of one part cement and two parts sand.

The width of the base of a wall that is to be over three feet high should be equal to the thickness of the wall plus from one third to one half the height of the wall. The wall itself must also be made with a batter to strengthen the structure and to make it more retentive of soil. The amount of batter required depends upon the strain the wall is to bear. Frequently a batter of one inch to the foot will be satisfactory for the front part of the wall, and the back part may require two or three inches to the foot, or vice versa.

Placing stones

In placing the stones, the front part should point slightly upwards and the back part slightly downwards further to insure against loss of soil by washing out; this is also applicable to a rockery on a slope. In all forms of rock gardening, stones of irregular sizes are preferable, and they should be so placed as to allow the strata to run in a horizontal direction. When the first course of stone is laid for the wall, all the crevices should be tightly packed in with soil, and spaces left at irregular intervals between the stones at the joints to provide homes for the plants.

A layer of earth should be spread over the stones and well firmed. Although the plants can be tucked into place upon the completion of the structure, the ideal time to do this task is during the building of the wall, as the roots can then be spread out in their natural position before the next course of stone is set into place. The same procedure continues until the wall is finished and ready for the final touch of the coping. Care must be taken to break the joints as each course is laid, by placing stones to extend across the joints of the preceding course.

The plant kingdom offers a host of lovely varieties from which to make a selection for the rockery. In fact their blooms provide color throughout the growing season. Upon the approach of the warmer days these stone dwellers are fairly bursting to acclaim Spring.

Arabis alpina, Alyssum saxatile compactum, Iris cyanea and *I. lutea* are among the first to appear, as well as *Phlox subulata* which contributes several varieties to the planting. Of these G. F. Wilson, Apple Blossom, and Vivid are some of the best choices to make.

These are quickly followed by *Myosotis palustris* and *Veronica rupestris* Pale Blue. The pink shades of *Saponaria ocymoides, Dianthus caesius,* and *Armeria maritima* combine attractively with these plants, and the variety of colors provided by *Aubrietia hybrida* add further interest. In this group *Phlox divaricata* also gives much charm, and the white flowers of *Cerastium tomentosum* set off other plants.

Variety of colors

In rapid succession follow helianthemum hybrids, *Dianthus deltoides, Heuchera sanguinea,* and the soft lilac of *Nepeta mussini.* The campanulas may also be represented at this time by *C. rotundifolia, C. garganica,* and *C. muralis. Iris cristata* and *I. tectorum* supply a contrast in their habit of growth. Again a touch of white may be used to advantage by planting *Iberis sempervirens, Arenaria montana,* and *Gypsophila repens.*

When the Summer is well under way *Campanula carpatica* and *C. pusilla* come into bloom, and the small white bells of *Funkia minima* also make their appearance. A later comer is *Plumbago larpentae,* and toward the end of the season the dwarf asters may be enjoyed.

For the wet wall clematis provides a number of colorful strains. *C. montana rubens, C. ramona, C. henryi,* and *C. jackmani* are special favorites. Another excellent choice for this purpose is rose vines; some of these that are well adapted for such use are Thelma, Bonfire, Electra, and Francois Guillot. If the wall is quite low in height a few of the trailing rock plants will give an adequate amount of color when planted immediately back of the wall, as for example *Saponaria ocymoides, Gypsophila repens, Cerastium tomentosum,* and *Phlox subulata.*

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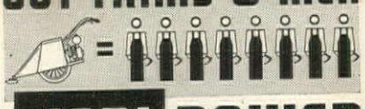
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PIONEERS IN MODERN

(Continued from page 67)

are hand-woven materials designed and executed by Dorothy Liebes. All are richly textured, the colors high-keyed, fresh and Spring-like.

The swag is Venetian red raw silk woven through with four-inch loops in offset block design. Below this, another swag of white, petunia pink and black nubby cotton and rayon. Left to right: pink sateen weave with big red rose in spun silk; chartreuse cotton, two-way loop design; Kelly green wool with black chevron edge; vertical fringe cotton in tangerine and yellow. The heart-shaped chair, in muslin, is Lord & Taylor's.

Classic Modernist

Mr. Robsjohn-Gibbings, whose decoration for Mr. and Mrs. B. T. Gale is shown on page 32, is a native of London, and studied architecture in Paris and Rome. Before establishing his own firm, he was associated in London with Rufus, Ltd., of Bond Street and in New York with the late Charles Duveen.



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It is Mr. Robsjohn-Gibbings' theory of interior design that it is in the great aristocratic tradition to build a new house and furnish it with furniture made specially to order for the house, and that when American houses are created in this manner, it is inevitable that finally an American style of architecture and furniture will evolve.

He has worked in New York, Philadelphia, Palm Beach, Houston, Dallas, Los Angeles, San Francisco and as far west as Hawaii.

Architect-Connoisseur



SAMUEL A. MARX

Samuel A. Marx, whose house is shown on page 34, was born in Natchez, Mississippi, in 1885. In 1900 he attended the Phillips Exeter Academy at Exeter, New Hampshire. In 1903 he entered the Department of Architecture of the Massachusetts Institute of Technology from which he received a Bachelor of Arts Degree in 1907. His patron while there was the great teacher, Desire Despradelle. He attended the Ateliers Chifflot and Duquesne at the Ecole Beaux Arts during the years 1907, 1908 and 1909, the Summers of which he traveled extensively in Spain, Italy, France, England, etc.

After a short stay in Boston, he came to Chicago and was a draftsman for six months with the firm of Shepley, Rutan and Coolidge. Working nights, he succeeded in winning a national competition for the Delgado Museum of Art in New Orleans. With this building as a start, he has practised architecture ever since under his own name.

The character of his practice has been largely residential; also, buildings of a special character. The greater part of his practice has centered in the Middle West, but has extended from coast to coast and from St. Paul to New Orleans. One of the more interesting projects designed by his office recently is the May-Wilshire Department Store, Los Angeles, California.

Mr. Marx's two associates, Noel L. Flint and Charles W. Schonne, have both been associated with him for over fifteen years.

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The Garden Mart appears on page 86 of this section

MISSOURI FAMILY ALBUM

(Continued from page 49)

tached and beyond were the slave quarters, for Jim Robnett had sixteen slaves to work his seventy-acre farm.

It is a strange plan, neither formal Southern nor practical New England, and yet strongly influenced by both. Today it seems curious that only two closets were planned in the entire house, the one by the fireplace, and a low one in the Little Hall under the stairs, but of course all the upstairs bedrooms had great wardrobes.

One hot July day in the Summer of 1861 grandmother, who was Maggie, next older than Eddie (since little Willie had died of scarlet fever), was playing with her dolls down below the End Door where they had built a playhouse, a framework of boards all covered over with leaves. Several of the children were there. Suddenly there was a rattle, a spattering among the leaves. They looked up and one of the boys said, "Bullets!" They all ran madly for the house. Jim Robnett bundled the children into a big surrey and drove them out west of town to visit in the country for the rest of that day. On their return in the evening they found bullet holes in all the freshly laundered sheets and blankets that were hanging on the clothesline back of the house.

These shots were from the battle of Overton Run, the only local effort of the Civil War, a battle in which, as one old man has reported it, one man was killed and seventy-nine scared to death! When it was learned that a detachment of Union troops was to march on Fulton from Jefferson City, the state capital twenty-five miles away, a group of Southern sympathizers decided to ambush them. They lay in wait out by the Overton place where the road from Jefferson City ran through a heavy woods. The men were hidden on both sides of the road and ordered to hold their fire until the troops were in line with them. Instead, at the first sight of the enemy, one man lost his head, ran into the middle of the road, and fired at the oncoming column of men. He was immediately killed. Of course this discovered the ambuscade and the soldiers took cover. After a skirmish the Rebels dispersed and the Union troops marched on into town.

During the Civil War Union soldiers were encamped across the road from the house in the Fair Grounds (pronounced rapidly as one word) which now had come to supplant the little cabin and the saw mill. One morning hot-headed Uncle Jim, one of James Robnett's sons, was riding out from town. At the corner of the Fair Grounds a guard of soldiers stopped him saying, "All right, you young rebel, let's hear

(Continued on page 93)



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MISSOURI FAMILY ALBUM

(Continued from page 92)

you give three cheers for Abe Lincoln!" And they did not let him pass until he had done so. Once past, however, and having turned the corner, he stood up in his stirrups, waved his hat, and shouted, "Hurrah for Jeff Davis!" Bullets whistled all around him as he whipped up his horse. He galloped up the road, past the house and out of sight, and returned in a roundabout way several hours later to face the upbraidings of his family.

About Jesse James

That Summer, one morning very early, before it was quite light, there was a knocking at the back door. Jim Robnett got up to see who it was, and a strange young man told him that he had been traveling all night and would like to rest there for the day. He was taken up the back way and given the little bedroom at the top of the stairs.

About noon the Union captain came up with some soldiers who surrounded the house while he went in to take dinner. He had come to tell Jim Robnett that he was taking his slaves and teams and wagons to haul provisions up from St. Aubert Landing down on the Missouri River. Upstairs the stranger awoke and looked out. Seeing the soldiers he was alarmed and decided to escape through the back window over the kitchen roof. Aunt Mollie rushed up the back stairs just in time to grab him by the collar and yank him back.

"They have not come for you," she cried in a heavy whisper. "They don't know you are here. If you go out there you'll get shot, and then they will kill father and burn the house!" So she pleaded and commanded and made Jesse James go back to bed, and they hid him until the soldiers had gone. He told Aunt Mollie who he was, and that he and another man had stolen some ammunition. After dark he got on his horse and rode away to join Price's army in the South. Sarah Ann Robnett had been born a James, of Jesse's clan, and he may well have known that he was stopping with cousins.

Keeping "open house" really meant what it said in those days. Not only was a large family housed here, and passing travelers, but students also came here to live while attending Westminster College, which stood on the big hill across the creek. One day in the late sixties Uncle Tom Nesbit drove up to the big stone stile, hitched his horse, and brought in a thin, auburn-haired young man whom he introduced as Howard Payne, adding that he had come up here from St. Louis to go to school. The Robnetts took him in, and he was given a small room upstairs, later known as the Gun Room.

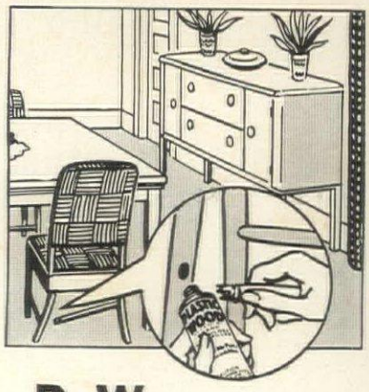
Aunt Mollie then was pale-faced and erect, with crackling brown eyes and cascades of dark curls. She was as vivacious as she was prim, and Howard fell in love with her. "No, Howard," she replied to his proposal, "I am too old for you." (She was then probably twenty-five!) "But I'll raise sister Maggie to be your wife." And so she did, and Howard went away for a few years and returned to find Maggie fully grown, soft-eyed and tender.

Howard and Maggie

While Howard was away Jim Robnett died, leaving the house to his seven children. Howard bought out the other heirs and gave Maggie her own home for a wedding present. They were married in 1874 and went to St. Louis on a wedding trip. Here photographs were taken—tintypes—and an artist made large portraits from them in pastels. Here also they bought their new furniture with which to set up housekeeping, two heavy, black-walnut, Victorian "suites". There were a round-topped extension table and a high-backed sideboard rich with carving, for the dining room, and for the bedroom a marble-topped commode and dresser and a bed with a tall flat headboard surmounted by still more fruit and scrolls. These pieces were shipped by steamboat to St. Aubert Landing, whence they were hauled sixteen miles in wagons, to be installed in the house to take the place of the six-legged, dropleaf table and the big maple low-poster.

The other children had all married and moved away, and Aunt Mollie alone remained to share the house with the newlyweds. As soon as Maggie's babies were born to her downstairs in the big

(Continued on page 94)



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PLASTIC WOOD handles like putty — hardens into wood. Makes quick, yet lasting repairs to broken furniture; resets loose drawer pulls and casters.





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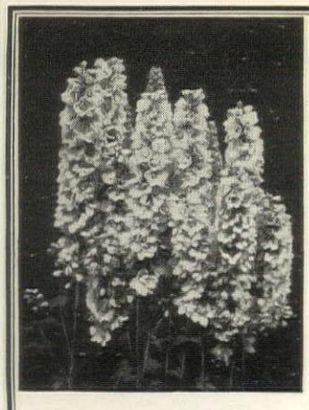
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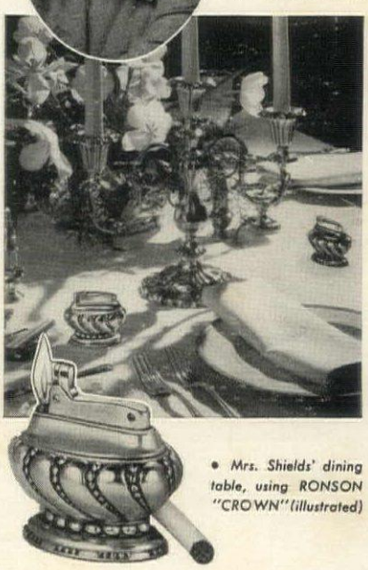
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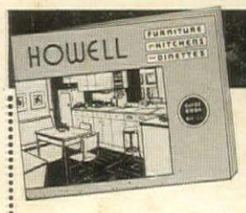


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MISSOURI FAMILY ALBUM

(Continued from page 93)

black-walnut bed they were carried upstairs to Aunt Mollie, who rocked their cradles and brought them up sharply, as she had Maggie before and all the others, in the way she thought they should go. A prim and fierce old maid, she was still the life and backbone of her family.

In the 80's Howard Payne, who was my grandfather, built the porch on the south front of the house. It is of carpentered lacework in the style of the times, but along Classic lines that harmonize with the simplicity of the house itself. Four columns support a one-story porch, and a fretwork railing encloses the upper deck. The door above was referred to as the "portico door".

Weather in the wilderness is always a performance to watch, and one Summer afternoon while Grandfather was watching the approach of a thunder storm from the shelter of his new porch, a cyclone rolled down from the West over Bob Hopkins' hill. It passed by in front of the house barely two hundred yards away. Roaring across the Fair Grounds it struck the cliff back of Westminster College, glanced off, moved up the creek and over the hill to the northeast, where it left a row of demolished negro cabins in its wake. One old negro Mammy, seeing it coming, grabbed her children and crouched behind a big chest of drawers. The roof and sides of her cabin and all else within were spirited away, leaving her prostrate but unscathed, her little ones clutched tightly, behind the chest of drawers.

This scare inspired Grandfather to build the cyclone cellar just off the kitchen porch. For some curious reason two rooms of an original basement under the west end of the house were filled with the excavation for the new, detached cellar, the front of which was faced with large, smooth stones inscribed with name and date. My father has since built the little white cellar-house over the entrance.

Indoors, changes have been made from time to time which have not altered the original character of the house. It was not until Grandmother's only daughter Nellie was given a piano that it occurred to any one to cut a door between the North Room and the parlor to make the latter more accessible. Incidentally, there was no other way to get the piano into the parlor, the door from the Long Hall being too narrow. More recently a section of wall has been removed between the North Room and the old dining room on the south. This allows for the spaciousness of a vista indoors as well as out. Dining now is opposite the fireplace in the living room, and the South Room has been made into a music room.

Just as cities often grow in a direction opposite to that which was planned for them, so in this house life has moved away from the End Door, now so remote, to the opposite side where every one gathers now in the Little Room or on the cool porch beyond. The walls of the Little Room are covered with Dad's collection of Currier and Ives. The long train of slave quarters opening off the Little Room have disappeared and a modern kitchen and a wistaria-covered porch remain.

Throughout, the house is furnished with old family pieces or with antiques discovered in the locality. Mother always liked antiques and from her entrance into the family in the early nineteen hundreds she began to retrieve lovely old things that had been relegated to the attic and reinstate them in the house. When this source was exhausted she began to collect in earnest, and she has found much pleasure and excitement tracking down old furniture and glass throughout the countryside. Dad was easily interested in collecting and proved himself invaluable because of his vast speaking acquaintance which includes everyone in Callaway County. Some of their best pieces they have refinished themselves, first removing the old varnish and then restoring the warm glow of the old wood with paraffin oil.

The old ladderback chair by the fireplace in the living room belonged to Uncle Tom Nesbit. China dogs, whippets and a wonderful spotted Dalmatian stand here and there about the house. Lusterware and old glass glow from the corner-cupboard. Of especial interest is Dad's fine collection of Indian axes and arrowheads and another of old guns. "That's a fine old fetlock you have over the door," a lady visitor remarked recently.

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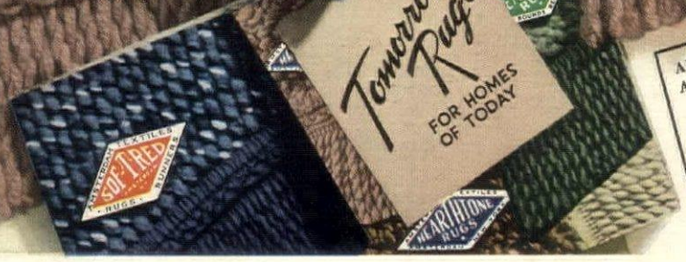
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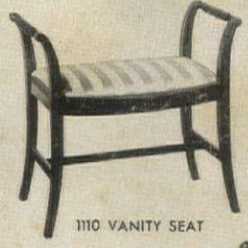
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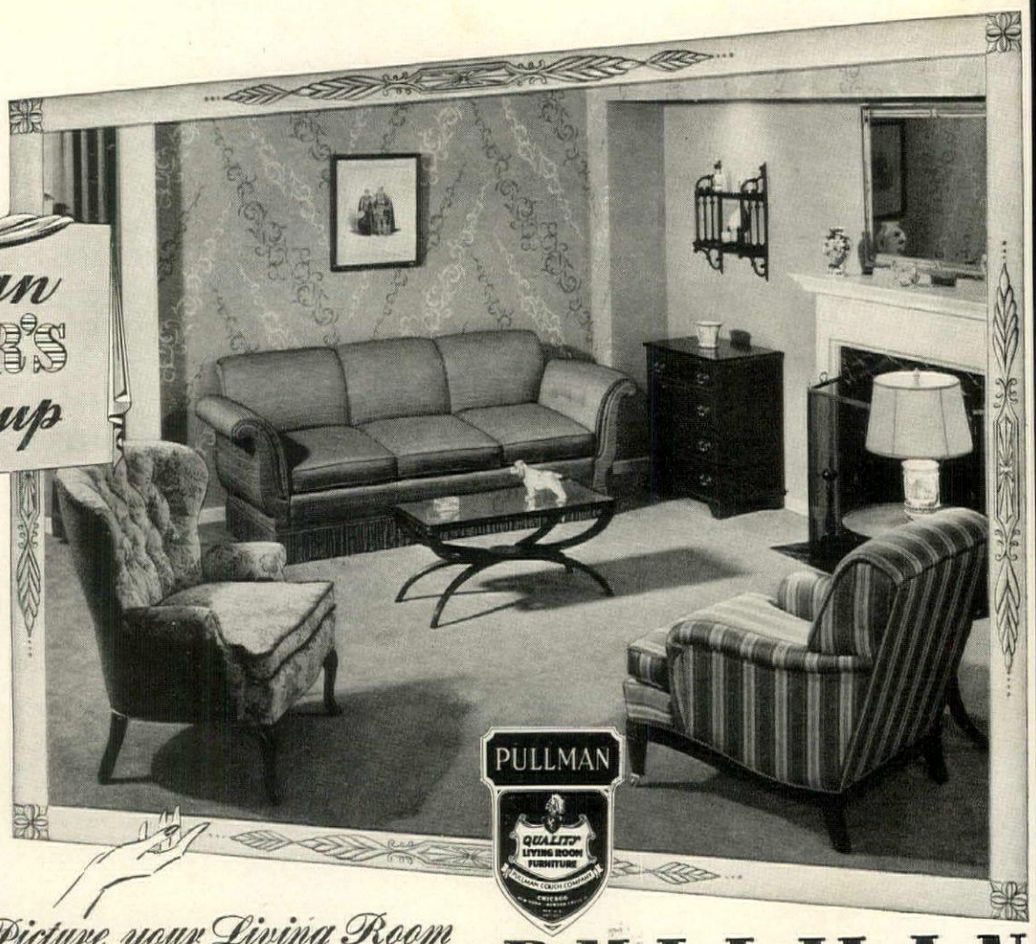
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New Bedford, Mass.....Mason Furn. Co., Inc.

These are just a few of the many Stores now featuring this PULLMAN *Regency* GROUP

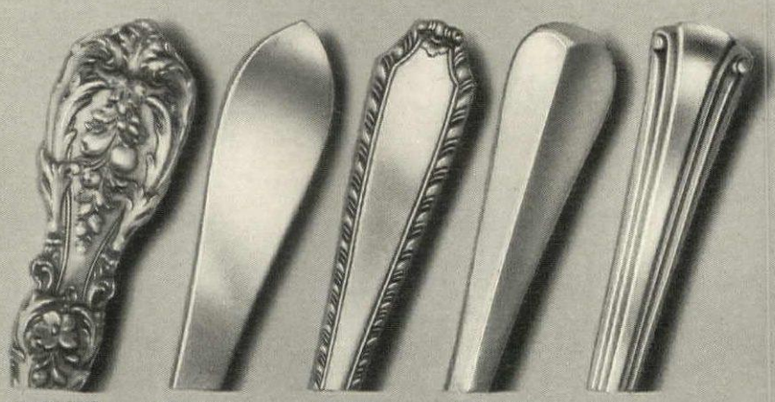
New Iberia, La.....Frank J. Dauterive Furn. Co.
New London, Conn..Sidney Matt. & Furn. Co., Inc.
New Orleans, La.....Maison Blanche Co., Ltd.
New York, N. Y.....Silvestri Furn. Co., Inc.
New York, N. Y.....Spear & Co., Inc.
Niagara Falls, N. Y.....Herman Elpert, Inc.
Norfolk, Va.....Wm. F. Smith & Co.
Pensacola, Fla.....Marston & Quina, Inc.
Peoria, Ill.....J. R. Marshall & Sons
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Philadelphia, Pa.....J. N. Schaeffer
Piqua, Ohio.....Piqua Furn. Mart
Pittsburgh, Pa.....Carlton Shop
Pittsburgh, Pa.....Frank & Seder of Pitts., Inc.
Pittsburgh, Pa.....Gimbel Bros., Inc.
Pocatello, Idaho.....Petersen Furn. Co., Inc.
Portland, Maine.....Reliable Furn. Co., Inc.
Portland, Ore.....Meier & Frank Co., Inc.
Portsmouth, Ohio.....Long & Co.
Portsmouth, Va.....S. Lasting & Bro., Inc.
Pottstown, Pa.....Wilke Furn. House
Providence, R. I.....The Outlet Co., Inc.
Pueblo, Colo.....Pepper Furn. Inc.
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Richmond, Va.....Rountree Corp.
Roanoke, Va.....S. H. Heironimus & Co., Inc.
Roanoke, Va.....Thurman & Boone Co., Inc.
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Rockford, Ill..Rockford Standard Furn. Co., Inc
Rockland, Maine.....Stonington Furn. Co., Inc.
Rocky Mount, N. C.....Bulluck Furn. Co., Inc.
Roslindale, Mass.....Allen Furn. Co.
St. Louis, Mo..Igoe House Furnishing Co., Inc.
St. Petersburg, Fla.....Dew Furn. Co., Inc.
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FRANCIS FIRST POINTED ANTIQUE HAWTHORN 17TH CENTURY COTILLION

. . . AND OTHER BEAUTIFUL STERLING SILVER DESIGNS

Georgian Rose, a distinguished addition to the famous sterling patterns by Reed & Barton, blends the beauty of nature with a rich ancestral dignity. Some of the other appealing designs are shown here, and your jeweler has still more examples of Reed & Barton's unsurpassed craftsmanship.

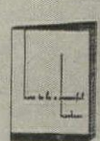
REED & BARTON, Box 990, Taunton, Mass.

☐ *Please send free illustrated folder on GEORGIAN ROSE.*
☐ *I would like folders on patterns written in below.*
☐ *Enclosed is 10¢ to cover mailing cost of booklet "How to be a Successful Hostess."*

Name _____

Address _____

City _____ *State* _____

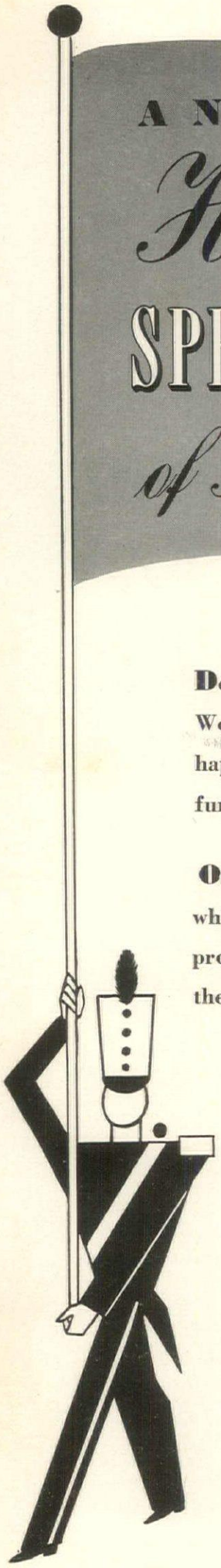


HG-4-41

AN INVITATION TO

House & Garden's SPRING COLOR PARADE

of Ideal Homefurnishings



Do you want to buy homefurnishings as easily and as confidently as you do your clothes? Wouldn't you like to feel that each item selected for your home was in faultless taste? Perhaps you've searched for some decorating authority to guide you. Now you need look no further. HOUSE & GARDEN does the whole job for you right in this issue.

Our editors have selected the furniture, fabrics, floorcoverings, accessories and backgrounds which make decorating news for Spring 1941. They've chosen the 16 colors, 8 current and 8 prophetic, which are top-flight fashion right now—and for the coming months. You'll find them combined expertly, on the following pages, in 19 smart rooms designed specially for you.

And it's easy to get these important new styles and colors. Each of the 121 stores listed below carries a representative selection of these Ideal Homefurnishings. Visit the store mentioned for your city, or write to the one nearest you.

These stores are Official Headquarters for the Spring Color Parade of Ideal Homefurnishings

ALABAMA

BIRMINGHAM
Burger-Phillips

DOTHAN
Blumberg & Sons

TUSCALOOSA
C. W. Lewis Furn. Co.

ARKANSAS

FORT SMITH
Pollock Stores Co.

LITTLE ROCK
Pfeifer Bros., Inc.

CALIFORNIA

BEVERLY HILLS
Bickel's

FRESNO
E. Gottschalk & Co., Inc.

LOS ANGELES
Barker Bros.

COLORADO

COLORADO SPRINGS
Giddings, Inc.

DENVER
The Denver Dry Goods Co.

CONNECTICUT

MILFORD
Wayside Furn. Shop

STAMFORD
Four in One Shop

FLORIDA

ORLANDO
Dickson-Ives Co.

TAMPA
Maas Bros.

ILLINOIS

OAK PARK
B. M. Norton & Co.

PEORIA
Block & Kuhl

QUINCY
Halbach-Schroeder Co.

SPRINGFIELD
The John Bressmer Co.

WAUKEGAN
The Globe Dept. Store

INDIANA

ANDERSON
The Fair Dept. Store

FORT WAYNE
Wolf & Dessauer

INDIANAPOLIS
L. S. Ayres & Co., Inc.

LOGANSPORT
The Schmitt-Kloepfer Co.

PERU
Senger Dry Goods Co.

SOUTH BEND
Ellsworth's

TERRE HAUTE
The Root Dry Goods Co.

IOWA

BURLINGTON
The Buettner Furn. & Carpet Co.

CEDAR RAPIDS
The Killian Co.

CLINTON
Tucker Furn. & Carpet Co.

DES MOINES
Younker Bros., Inc.

SIOUX CITY
T. S. Martin Co.

KANSAS

WICHITA
Geo. Innes Co.

KENTUCKY

COVINGTON
The John R. Coppin Co., Inc.

OWENSBORO
McAtee, Lyddane & Ray, Inc.

MARYLAND

BALTIMORE
Stewart & Co., Inc.

MASSACHUSETTS

FALL RIVER
R. A. McWhirr Co.

LOWELL
The Bon Marché

MALDEN
F. N. Joslin Co.

PITTSFIELD
England Bros., Inc.

MICHIGAN

ADRIAN
Walper Furn. Co.

BENTON HARBOR
Troost Bros.

MARQUETTE
Tonella & Rupp

ST. JOSEPH
Troost Bros.

MINNESOTA

FAIRMONT
Bob Wallace Mercantile Co.

MANKATO
Landkamer Bros. Co.

ST. CLOUD
Fandel's

ST. PAUL
Schuneman's, Inc.

WINONA
H. Choate & Co.

MISSISSIPPI

JACKSON
R. E. Kennington Co.

MISSOURI

HANNIBAL
Sonnenberg's

KANSAS CITY
Robert Keith

NEVADA
H. C. Moore Co.

ST. LOUIS
Scruggs-Vandervoort-Barney, Inc.

SEDALIA
McLaughlin Bros. Furn. Co.

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Hennessy's

HELENA
Fligelman's

NEBRASKA

LINCOLN
Miller & Paine, Inc.

OMAHA
J. L. Brandeis & Sons

NEW JERSEY

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Tompkins Dry Goods Co.

ONEONTA
Oneonta Dept. Store, Inc.

ROCHESTER
Sibley, Lindsay & Curr Co.

SARATOGA SPRINGS
E. D. Starbuck & Co., Inc.

UTICA
J. B. Wells & Son Co.

YONKERS
M. Dee & Son

NORTH CAROLINA

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Bon Marché, Inc.

GREENSBORO
The Meyer's Co.

WINSTON-SALEM
Morris-Early Co.

NORTH DAKOTA

FARGO
Luger Furn. Co.

OHIO

AKRON
The M. O'Neil Co.

ASHTABULA
Carlisle-Allen Co.

BELLEFONTAINE
Leonard & Eichholtz

COLUMBUS
The F. & R. Lazarus & Co.

FREMONT
Joseph's Dept. Store

TOLEDO
The Lamson Bros. Co.

WARREN
The Warner Co.

YOUNGSTOWN
The Strouss-Hirshberg Co.

OKLAHOMA

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Ronald Darrah Furn.

OKLAHOMA CITY
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OREGON

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N. J. Leader

MCKEESPORT
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Kaufmann Dept. Stores, Inc.

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Pomeroy's, Inc.

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Stoehr & Fister

STROUDSBURG
A. B. Wyckoff

WEST CHESTER
William J. Kauffman

WILKES-BARRE
Fowler, Dick & Walker

YORK
The Bon Ton Dept. Store

TEXAS

CORPUS CHRISTI
M. Lichtenstein & Sons

DALLAS
Sanger Bros.

SAN ANTONIO
Joske Bros. Co.

WICHITA FALLS
North Texas Furn. Co., Inc.

VERMONT

BRATTLEBORO
Houghton & Simonds

VIRGINIA

NORFOLK
Smith & Welton, Inc.

ROANOKE
S. H. Heironimus & Co., Inc.

WASHINGTON

EVERETT
Rumbaugh-MacLain

SEATTLE
Frederick & Nelson

WEST VIRGINIA

CHARLESTON
Woodrum's

CLARKSBURG
The Parsons-Souders Co.

WISCONSIN

BELOIT
McNeany's

CHIPPEWA FALLS
A. C. Mason Co.

EAU CLAIRE
Wm. Samuelson Dry Goods Co.

LA CROSSE
Wm. Doerflinger Co.

MADISON
Harry S. Manchester, Inc.

MILWAUKEE
Gimbel Bros.

SUPERIOR
Stack & Co.

CANADA

TORONTO
The T. Eaton Co., Ltd.



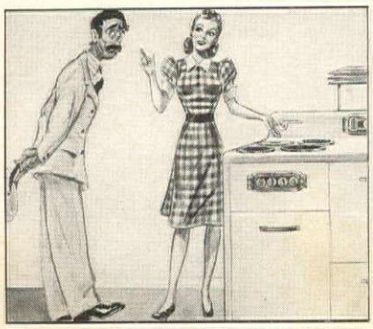
Look for the HOUSE & GARDEN seal when you shop. It identifies Ideal Homefurnishings

For your guidance, HOUSE & GARDEN, which accepts only quality products in its pages, has given to its qualified advertisers the privilege of identifying their products with HOUSE & GARDEN's Merchandise of Merit Seal shown at the left. You will find this seal or tag on quality merchandise in the home-furnishings departments of leading retail stores throughout the country.

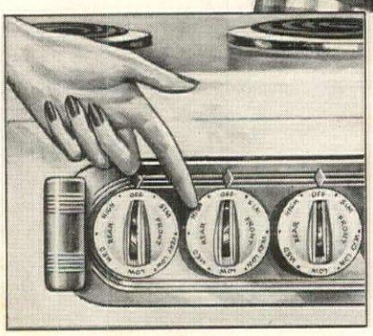
Mr. Mills, the milkman, was *so* morose...

1. Poor Mr. Mills! He was unhappy because his wife was unhappy. And she was unhappy because her range was so old, so inefficient, so undependable. So, I brought him into the kitchen and showed him my lovely new UNIVERSAL Electric Range.

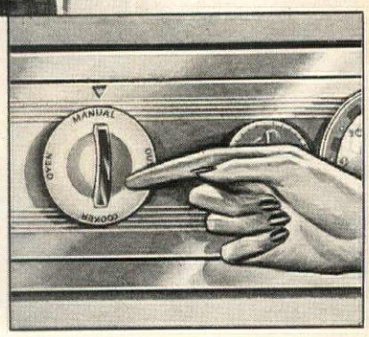




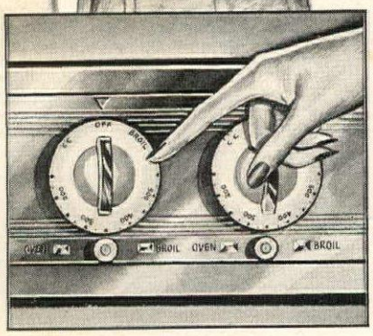
2. First, I explained the simplicity of this new UNIVERSAL "Precision Cooking" . . . showed him the UNIVERSAL Superheat Units, those speedy, flattened coils that give greater surface contact. They're marvelously fast, and being fast, they're economical. *That* interested Mr. Mills!



3. Then the Mult-I-Heat Controls with Signalite Indicators that give you 101 different surface heats from "simmer" to "high", and tell you when the current is on. I told him how this flexibility would enable Mrs. Mills to get more exact results and that this, too, cuts current costs.



4. Next, the Select-A-Trol that lets you use the UNIVERSAL Timer Control with the oven, the convenience outlet or the economy cooker. Mr. Mills caught on right away; saw how it could be used to time roasts or baking, or even a complete meal in the economy cooker!



5. He was intrigued by the Magic Eye Oven Control, that new illuminated dial that shows you when the oven is on. It switches *automatically* from preheat to baking, and assures an even temperature in the UNIVERSAL Bake-Fast Oven. Mrs. Mills would sure like that, he said.





6. "My, my! What won't they think of next!" murmured Mr. Mills when I explained the Serv-A-Drawer, that convenient, thermostatically controlled compartment that keeps foods at the correct serving temperatures long after they are cooked.

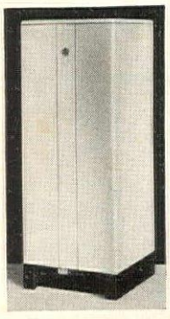


7. Imagine my surprise when, a month later, I found a delicious angel cake left with the milk. A note from Mrs. Mills said it had been baked in her new UNIVERSAL Electric Range, and thanked me for helping her get it!

And this is the range that made Mr. Mills happy because Mrs. Mills is happy. It's the new UNIVERSAL – the country's outstanding electric range! Ask your dealer to demonstrate it. Prices range from $99.50 to $259.50.

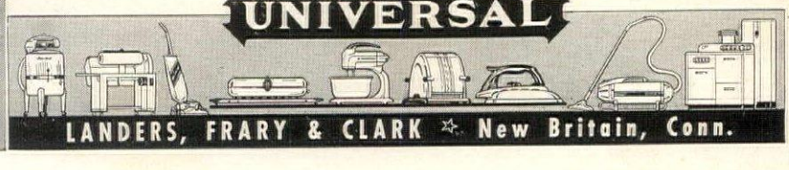
★ ★ ★

And be sure to see the companion to the range— UNIVERSAL'S new Electric Water Heater—dependable, modern, fully automatic!



THE TRADE MARK KNOWN IN EVERY HOME

UNIVERSAL



LANDERS, FRARY & CLARK ☆ New Britain, Conn.

—and the Glorious News travels on!

THE "UNITIZED-PROCESS" ENDS WALLPAPER GUESSWORK



"Yes, Guaranteed! And I've Never Seen Such Lovely Designs and Gorgeous Colorings!"

WOMEN everywhere are passing along the thrilling news that you can now select wallpaper *without guesswork!* By simply making sure that the paper you choose bears the *Unitized* seal, you can forget your fears and worries about the finished result. *Your satisfaction is guaranteed!*

The *Unitized* seal, stamped on the back of wallpaper, is your assurance that this paper is made by the *exclusive* "Unitized-Process." It gives you the *positive guarantee* that it is correctly styled, that it will hang right, look right on the wall and will also create the proper decorative effect!

Why can such a remarkable guarantee be offered? Because every paper marked *Unitized* has been designed by the world's best wallpaper artists, then *pre-tested by expert stylists, colorists and scientists.* Papers are actually hung on the wall, criticized by practiced eyes, and checked against rigid quality specifications—*and only papers that qualify can bear the Unitized seal!* Thus this seal marks wallpapers that bring all the beauty you have always wanted.

Your wallpaper dealer is now showing the smart patterns illustrated here—plus hundreds of additional *Unitized* papers in glorious new designs and colorings. Ask to see them now. You will be glad that you did. United Wallpaper Factories, Inc., Chicago, Illinois.

The Unitized Seal Guarantees Beauty and Satisfaction. Look for it when you buy!



A Real Event! *Don't miss the National Wallpaper Style Show starting March 24th. Visit your wallpaper dealer. See the latest and newest! Check on the style trends! Get new decoration ideas! Make a date with your friends and go!*

STEP No. 1

in decorating charming rooms:
choose a smart new pattern in

BIGELOW BEAUVAIS BROADLOOM

Made in U. S. A.



This charming room was decorated "from the floor up" especially for Bigelow, by HOUSE BEAUTIFUL. It is full of good ideas, beginning with Beauvais Broadloom No. 1668 which is laid wall-to-wall. The furniture and fabrics, like the Beauvais carpet, are moderately priced.

★ CHECK THIS VALUE-LIST

BIGELOW BEAUVAIS RUGS AND CARPETS OFFER YOU . . .

- ✔ 59 CHOICES in Patterns and Colors
- ✔ TAILOR-MADE sizes to fit *any* room
- ✔ LIVELY WOOL for longer life
- ✔ CLOSER WEAVE for greater wear
- ✔ MODERATE PRICES for extra value

No wonder BIGELOW BEAUVAIS BROADLOOM *rugs outsell any other rug in America in their price class!*

It's easy and fun to decorate from the floor up!

First, of course, you choose a Beauvais pattern. Every one of the 59 Beauvais designs has been styled to "go with" popular colors in other homefurnishings.

Then, have your painter mix a wall color that picks up a tone in your Beauvais. Or find a wall paper that "keys in" with the colors.

Look to your Beauvais again for color inspiration for draperies, upholstery fabrics and accessories. Beauvais rugs, you see, have been thoughtfully color-harmonized.

You can cover your floor wall-to-wall with Beauvais Carpet or have a rug Tailor-Made up to 18 ft. wide and *any* length.

As to patterns, styles, colors . . . wait, lady, just *wait* until you see the whole wide Beauvais range!

Early American designs that would tempt a Puritan housewife . . . beautiful 18th Century florals and scrolls . . . Oriental designs that look as though you'd had an ancestor in the China trade . . . contemporary patterns, and a grand choice of smart colors in self-toned designs . . . but

See them in your favorite department or furniture store . . . *tomorrow!*

RUGS & CARPETS BY
BIGELOW WEAVERS
MADE IN U.S.A.

Reg. U. S. Pat. Off.

This famous label is a symbol of Bigelow quality and craftsmanship. It identifies all Bigelow rugs and carpets (and there are many other grades, weaves and styles besides Beauvais, to fit any budget). Look for this label at the edge of the rug or carpet.

Copyright 1941, Bigelow-Sanford Carpet Co., Inc.

FREE! It's new! Many helpful ideas and practical charts! New rooms in color! Ask for "Color Clues to Home Beauty" in stores that feature the Bigelow label. Or write direct to Bigelow Weavers, Dept. HG41, 140 Madison Ave., New York, N.Y.

House & Garden

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IN THIS SECTION

The first division of HOUSE & GARDEN'S Spring Color Parade of Ideal Homefurnishings is sixteen HOUSE & GARDEN colors. The Current platoon is colors in the fashion lineup this Spring—Santa Fé Sage, Portland Rose, Litchfield Blue, Salem Green, Augusta Peach, Tucson Turquoise, Sea Island Sand and Mojave Mauve. You'll note them in the smartest wallpapers, fabrics, floorcoverings and accessories this season.

Pointing toward the future is the Prophetic platoon—colors now appearing here and there in decoration and due for a sparkling crescendo this Fall. They include Louisville Green, Plymouth Gray, Bennington Brown, Monterey Tile, Natchez Green, Baltimore Blue, Charleston Crimson and Portsmouth Pink. Keep your eyes open for these rising hues.

Three Ideal Houses

On pages 12 to 25 we show you the sixteen HOUSE & GARDEN colors in action. We threaded them through three Ideal Houses, which we decorated in the three leading decorative periods for 1941—Colonial, Federal and Modern. For the furnishings we combed the market for the newest and best designs in furniture, fabrics, floorcoverings and accessories.

Ideal Homefurnishings

The rest of this section we devote to our Spring selections of Ideal Homefurnishings. Here you will find first an authoritative article on how to buy bedding. Then four pages picturing new table settings sprightly and colorful for Spring. Two pages of luxury for the bath, and three on new accessories—lamps, clocks, tables, complete the book.

●

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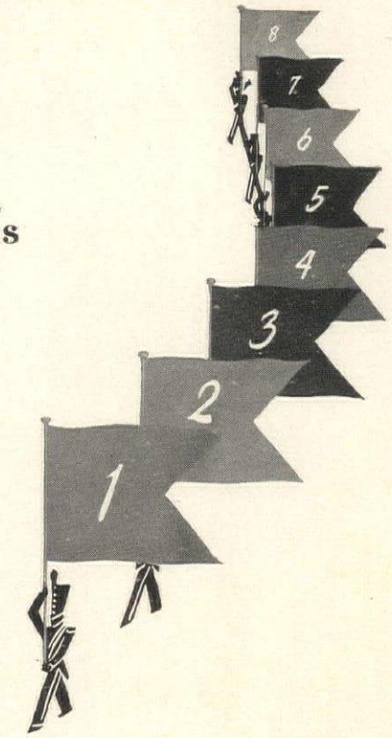
MARTIN BRUEHL

Federal living room

A simple formality marks this living room in our Federal Ideal House (see page 18), planned around Augusta Peach, with accents of brown, Monterey Tile, green and sand. Upholstered pieces, Pullman Couch's Federal group; mahogany tables, Ferguson Bros. Brown Nairn Sealex linoleum on floor, V' Soske rug. Architectural details, Katzenbach & Warren paper

Spring Color Parade

Presenting House & Garden's sixteen leading colors



ON THE cover of this section of HOUSE & GARDEN, our Spring Color Parade marches like an army with banners.

And on the pages that follow we have applied these new Spring colors to our three Ideal Houses—to our Federal Ideal House, the living room of which is shown on the page opposite, our Modern Ideal House (page 20) and to our Colonial Ideal House (page 15). The color scheme of each room has for a basic color one of the shades in the HOUSE & GARDEN Color Parade.

Every Spring, for several years now, we have peered into the spectrum and plucked forth our choices of the colors which we feel will dominate both the current decorative scene and those which loom on the horizon for Fall. At first, it was with trepidation and prayer that we launched our selections. But the success of our efforts, growing each year, and the enthusiasm with which they have been received, have encouraged us to greater confidence and deeper study of the situation.

In this issue we present two sets of HOUSE & GARDEN colors—one Current and one Prophetic. Like their name, the Current colors are those shades which you are likely to see this season in the smartest fabrics, wallpapers, floor-coverings and decorative color schemes. They are the shades which will please the eye of the fashion-wise this Spring.

Looking ahead, the Prophetic colors we have selected are those which are already appearing as accents and trial balloons in the work of the more original decorators; or they are colors which simply seem to us to be in the cards for next season.

It is fun and it is exciting, picking winners like this, and even more so to watch their course afterwards. But there is no magic about it and Lady Luck has nothing to do with it. The choices are based on a logical reasoning process and on a careful assembling of facts and observation of trends. Only once in a while does a hunch enter in. And then the hunch is never played unless the facts back it up.

In colors, to paraphrase Hamlet, there is nothing either good or bad but thinking makes it so. There is, however, a psychological factor, hard to define, which somehow makes a color pleasing this year and dull and hackneyed in another. But this seldom just happens. There is a logic, a flowing development towards the shades we accept in any one season. Colors have their style ancestors and will beget descendants. For instance, a color like the one we have called Mojave Mauve represents a deepening and tending towards the brown of last year's paler mauve. This tending towards brown is also logical in the face of the increasing popularity of brown noted in decoration this Spring.

On this page, at the right, we have analyzed our eight Prophetic colors, giving some guide to the logic of their choice. On the following page we do the same for our group of eight Current Colors.

For dramatic effect, as well as for their descriptive qualities, we have given each of our HOUSE & GARDEN colors a name expressive of the American scene. Louisville Green, for instance, is obviously the green of the Kentucky blue grass, or thereabouts; while Salem Green looks back to the soft gray-greens which turn up so often in the houses of the clipper ship owners. Our colors sometimes have historical and sometimes geographical names, but all are appropriately American and each ties up with a typical phase of American life.

Prophetic colors point toward the future

PROPHETIC COLOR PARADE. For these colors, look into the future. They already lurk on the horizon, and if you look you will see them here and there in some smart interior that arrests the attention. They are definitely colors to watch as they are tied up with the new trends afoot in decoration.

1. LOUISVILLE GREEN. A foliage color, brilliant, incisive. Is riding in on crest of tropical and California styles.

2. PLYMOUTH GRAY. Tremendously important in both modern and traditional decoration; keynote of the pale trend.

3. BENNINGTON BROWN. Real brown without a trace of red is back in smart circulation—with gray, peach, yellow greens.

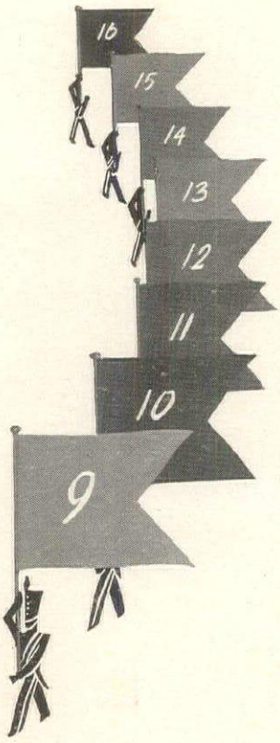
4. MONTEREY TILE. Another color born of tropic and California trends; belongs to the coral family, is difficult to use.

5. NATCHEZ GREEN. Smartest dark background color; also good with beige, gray, yellow greens, palest pinks, all periods.

6. BALTIMORE BLUE. Faintest of blues, almost a gray, lineal descendant of last year's ice blue and in the "pale" trend.

7. CHARLESTON CRIMSON. Newest reds abandon fire engine orangy hues, have a bluish cast; accents for traditional rooms.

8. PORTSMOUTH PINK. Paler than shell, flushed with bluish tinge, this subtle shade is the year's high in chichi.



Current colors are now on the scene

CURRENT COLOR PARADE. These are the eight smart shades which we pick as soundest style for Spring. They have already made their bows and are well on their way. They will appear in the chintzes and other fabrics for Spring, in the wallpapers and floor-coverings, and will freshen homes this Summer.

9. SANTA FÉ SAGE. Greenish yellow, taking place of chartreuse, and akin to the bronzy golds we have been seeing.

10. PORTLAND ROSE. Less "dusty" than recently, and with a bluish rather than orange cast, and medium dark.

11. LITCHFIELD BLUE. The popular medium blue leans to lavender, and pervades both modern and traditional décor.

12. SALEM GREEN. The favorite green this Spring is still soft and gentle, slightly yellow and medium gray.

13. AUGUSTA PEACH. Stronger and pinker than the peaches of other years, it has edged up on dusty pink in popularity.

14. TUCSON TURQUOISE. Lighter and less green than its predecessors; has been running near front in popular favor.

15. SEA ISLAND SAND. A climbing favorite for background color in both traditional and modern. Comes in rising brown orbit.

16. MOJAVE MAUVE. Last year's mauve gone towards brown rather than purple. Fairly dark, often replaces mulberry.

In compiling these groups of Current and Prophetic colors, we looked both backwards and forward. We reviewed the popular shades of last year and traced their careers in decoration during the past seasons. We made an exhaustive survey of the new shades making their appearance in the fabrics, wallpapers, floor coverings of the early market showings. We noted changes and developments in background shades, in accent colors. We reacted favorably to those shades and combinations which seemed fresh and pleasing; noted the ones that didn't. And the fruit of this research was the Current group.

The Prophetic group is a little different. We marshalled our material in the same manner as above, but we considered other factors. We considered the work of those bold souls who "try things out" in decoration, of the top flight decorators, the smart shops. We scanned the artistic horizons—the Modern Museum's Indian Art show, for instance—the colors popular in fashions and millinery. We talked to authorities, we interviewed the experts. We boiled it all down, testing our findings against our own predictions and surveying the whole field.

For this we gained the eight colors described on the preceding page. These eight are already with us as accents here and there in the decorative scheme of things. But we believe that by Fall their influence will be more widely felt. They fall roughly into two categories, the very dark and the ultra pale. Whereas the Current colors are all in the medium range, although stronger and less grayed than those in the popular ranks last year, the colors we predict for Fall tend towards the extremes. Subtle faded shades, almost without color, especially in textured materials, will appear frequently on the one hand. On the other there will be a growing use of dark, intense shades.

These two groups of colors we made the basis of the color schemes in our three HOUSE & GARDEN Ideal Houses, shown on the following pages. The houses, done in the three periods which dominate the style picture this year—Federal, American Colonial and Modern—illustrate how the various hues may be applied to both traditional and modern interiors.

Each room has for its basic color one of the HOUSE & GARDEN shades. Sometimes this color prevails over large surfaces; sometimes it prevails, although used sparingly, by reason of its dramatic position or intensity.

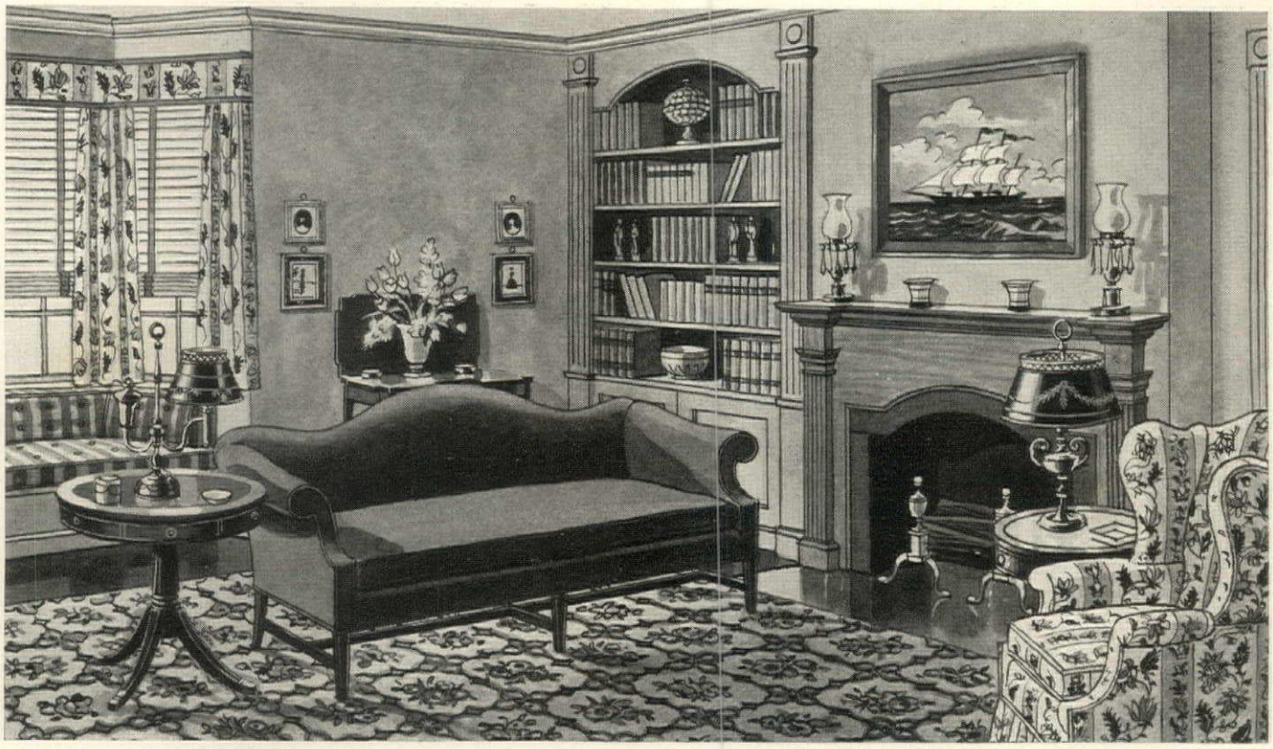
There are no hard and fast rules for the building of a color scheme. There is no commandment about the placing of the key color. It may be the floor, the walls, the furniture, or the accents. Strictly speaking there may be more than one key color, or none at all. But usually the key color is the one which, wherever placed, strikes the consciousness of the person coming into the room, and sets the atmosphere of the whole interior.

Color schemes for our 3 Ideal Houses

IN THE rooms which follow we have planned schemes ranging from virtual monotone, as in the case of the Federal library on page 18 where Salem Green is only relieved by touches of Sea Island Sand, to the multi-color effect of the Modern solarium (page 24) with its basic Tucson Turquoise set off by mulberry, sand, chartreuse and rose. We have planned schemes around two colors and white, as in the modern nursery (page 24); with one dominant; around three or even four colors, the subsidiary colors acting as orchestration for the basic HOUSE & GARDEN color.

By and large the lighter softer colors have been used for background shades and spread over large areas, while the intense or dark colors have been used as accents or in smaller areas. In the Modern house living room on page 20 Plymouth Gray suffused the entire room, relieved only by small areas of yellow green and coral. In the Modern dining room adjoining it the same gray pervades, emphasized the more by gray greens and yellow. In contrast to this handling is the Federal dining room whose key color is Bennington Brown. This color appears sparingly but strongly in carpet, striped brown and gold draperies and chair seats, and is echoed in the tan medallion wallpaper, making itself felt even in the face of the strong golds and yellow greens of the rest of the room.

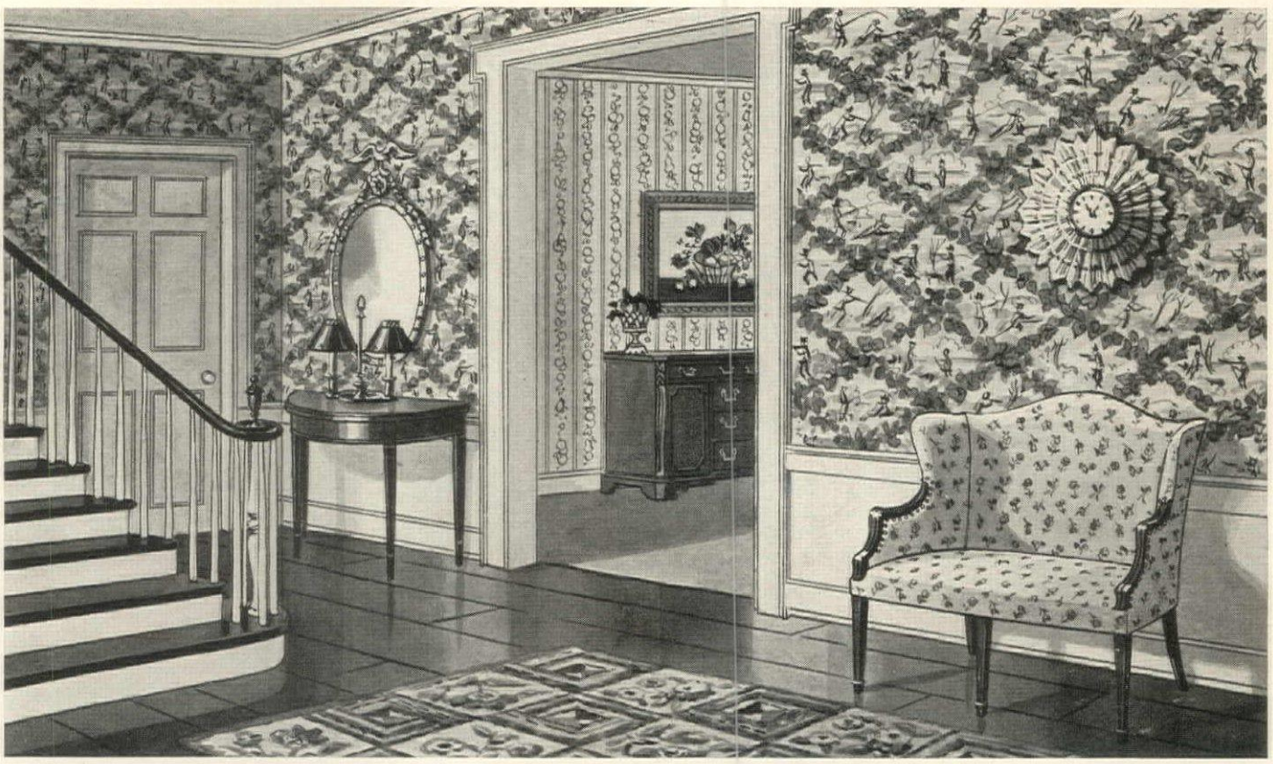
Our Colonial Ideal House



Restful but gay

Cream walls and a beige carpet, blocked out in squares like an old needlepoint pattern, key the living room and form a pleasant background for the dominant theme of soft Mojave Mauve. Fabrics echo both tones: Johnson & Faulkner's document print cretonne for the draperies and wing chair; Orinoka's damasks, striped for the window seat, plain for the couch. Furniture, Statton mahogany. Mantel, Edwin Jackson. Rug, Alexander Smith

KEY COLOR NO. 16 — MOJAVE MAUVE



Wide and spacious

Sea Island Sand gives warmth and hospitality to the entrance hall of our Colonial house and acts as a counterfoil for the bold patterns and colors we wanted: Strahan's gay hunting paper in dull reds and greens above the painted sand dado; Stroheim & Romann's floral tapestry on the little Mueller love seat; and an old hooked-pattern rug by Olson. Mahogany console, Michigan Artcraft; mirror, Nurre; Tole lamps, here and above, H. Kashins

KEY COLOR NO. 15 — SEA ISLAND SAND

Gay fabrics, colors—

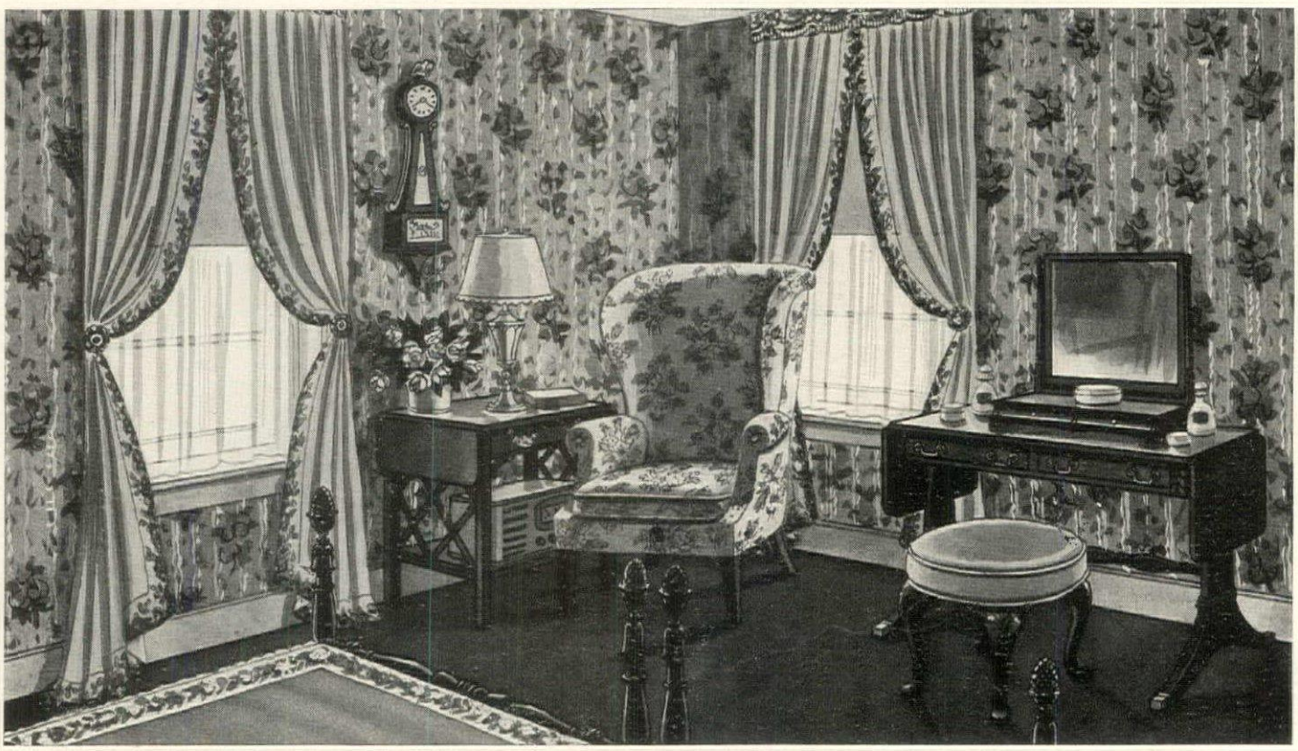




Patriot's medley

For a taste of Colonial hospitality, we decided upon a mahogany dining room keyed to Charleston Crimson, a favorite tone of the day, with accents of dark blue and white. Asam's fruit-striped wallpaper establishes the tri-color; draperies are Cyrus Clark's blue chintz traced with white eagles; chair seats are crimson chenille, from Johnson & Faulkner. Furniture, Grand Rapids Chair Co. Blue broadloom, Alexander Smith. Side lights, Lightolier

KEY COLOR NO. 7 — CHARLESTON CRIMSON



Room for guests

The scheme of our guest room stems from the deep Natchez Green of the carpet, Bigelow-Sanford's Lokweave, background for draperies and spread of Desley's sateen trimmed in rose vine print, sister to print on chair. Roses bloom on a Nancy McClelland paper; Thorp's rose velvet on the stool. Table houses a Farnsworth radio below a Seth Thomas "Mansfield" clock. Furniture, Tomlinson. Gilt metal cornices, H. L. Judd

KEY COLOR NO. 5 — NATCHEZ GREEN

in our Colonial Ideal House



Feminine retreat

The room set aside for the young daughter is a small one, and to capitalize upon this apparent drawback, we chose our patterns for an effect of cosy charm. Walls wear Birge's Baltimore Blue and beige floral paper, the Simmons couch a soft blue Goodall mohair of linen-like weave. Slipper chair, Custom & Modern, in Waverly's white blossom-decked Glo-sheen. Other furniture, Sikes maple. Cabin Crafts needlepoint rugs, Celanese curtains

KEY COLOR NO. 6 — BALTIMORE BLUE



For twin males

To please sturdy masculine tastes, we chose for the boys' room in our Colonial house a basic color scheme of Monterey Tile. This appears in the stripes of the Sanitas walls; from Standard Coated Products; in the copper and beige Skandia Klearflax rug; and in the Paroma spreads and draperies of cotton plaid in rust, beige and brown. All furniture, Baumritter maple. Lamps, Chase Brass & Copper. Plastic wall clock from Warren Telechron

KEY COLOR NO. 4 — MONTEREY TILE

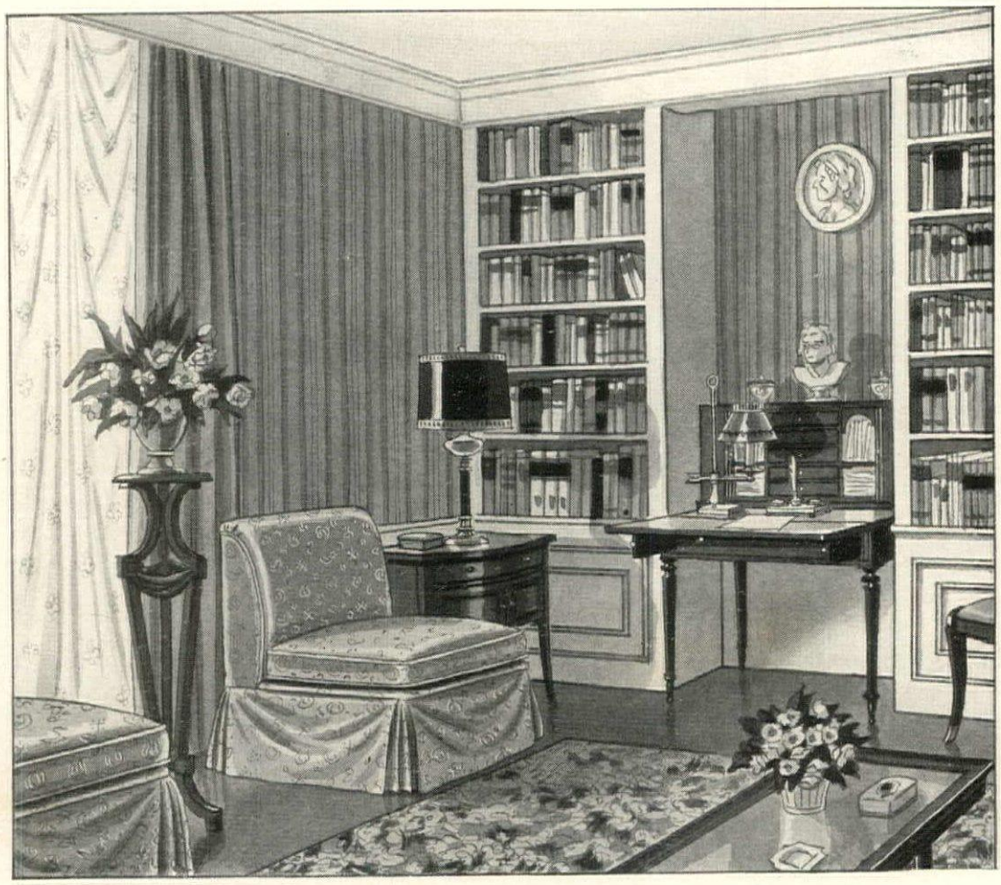
Our Federal interiors



KEY COLOR NO. 12

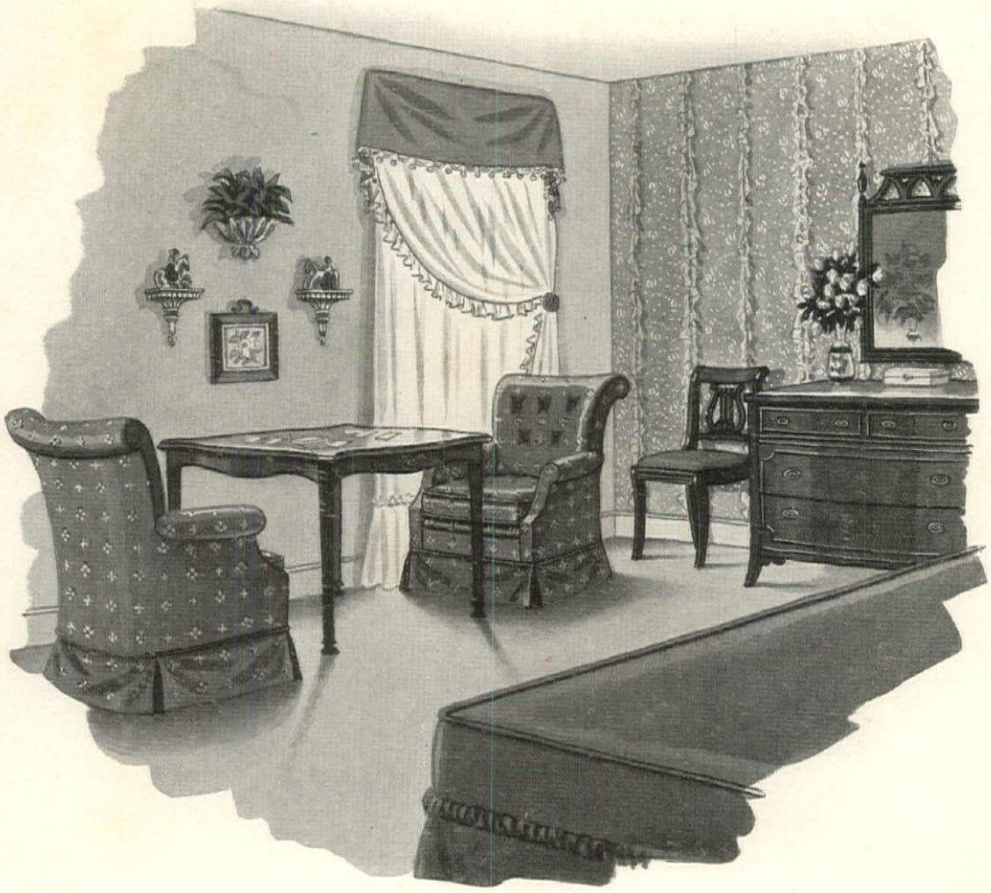
SALEM GREEN

Quiet library



RIGHT: The library in our Federal Ideal House we keyed to Salem Green to give it an air of quiet formality. All colors are soft and restful—the gray-green of the Armstrong linoleum floor; the green and beige striped wallpaper from Strahan; the Salem Green cotton damask upholstery with Federal motifs, from Orinoka Mills.

The pair of armless chairs which flank the window are part of a sectional group from Jamestown Royal; the two ends form love seat. Mahogany desk and tables are Imperial Furniture; pedestal, an antique from Wood & Hogan. At windows, white Celanese ninon, with Celanese taffeta draw curtains. Rug, gray-green Axminster, rose and rust floral; Bigelow-Sanford. Lamp, Mutual Sunset



KEY COLOR NO. 1

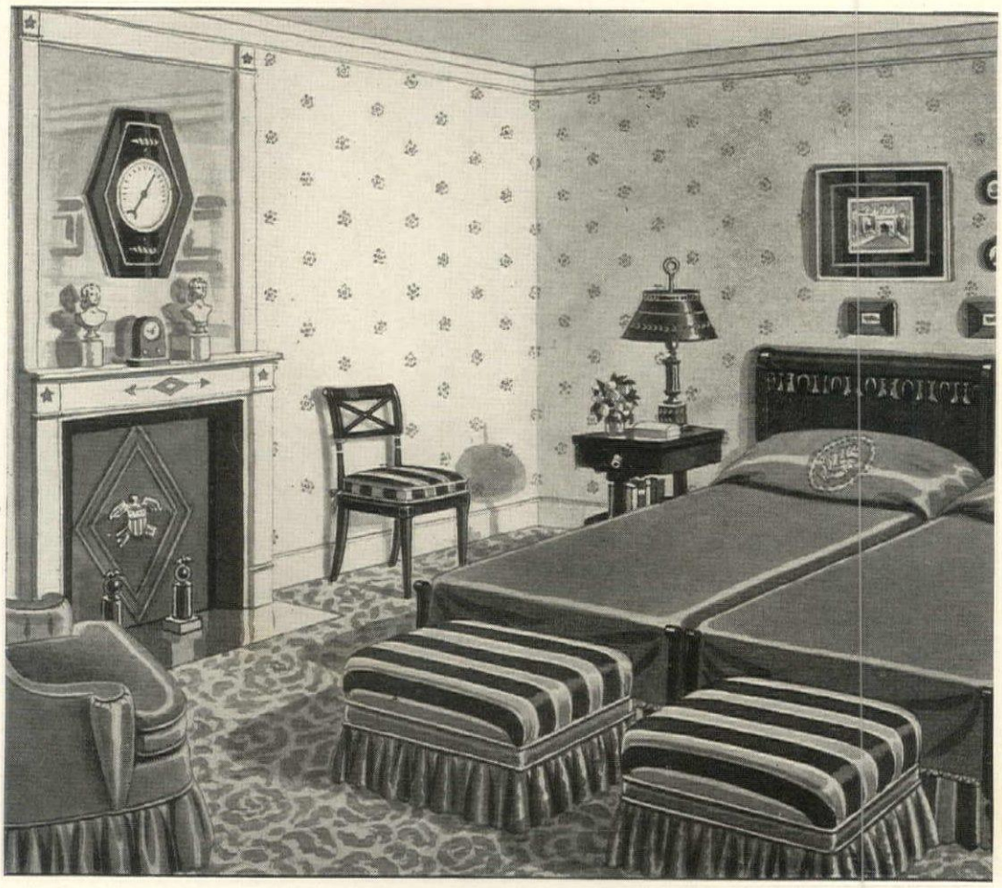
LOUISVILLE GREEN

For a young girl

LEFT: Also in green, although in a different mood, the daughter's bed-sitting-room is planned around HOUSE & GARDEN's Louisville Green. This color is a vivid accent on the tub chairs beside the card table against the gray-beige wall and Hardwick & Magee's Shaggyweave broadloom.

We covered one wall with Imperial's lime green paper with festoons of gray and white lace and accents of green and violet. The violet is repeated in the velvet chair seats and daybed cover. Bed is by Simmons; chairs, from Shearman, upholstered in Johnson & Faulkner's Federal damask; mahogany pieces, Union-National. Sheer curtains, Dupont "Organdure"; valance, gray velvet, fringe, Consolidated Trimmings

combine comfort and elegance



KEY COLOR NO. 10

PORTLAND ROSE

Classic motifs

LEFT: Classic motifs adapted from the Regency distinguish the master bedroom whose key color is HOUSE & GARDEN'S Portland Rose. This rich shade appears as accent in the brown, beige and rose striped dust skirt of the beds and the tops of the benches. In lighter shades of rose, embossed carpet from Firth, the satin of the bedspreads and slipper chair.

Trapunto quilting on the bedspreads repeats carving on headboards of the beds. These and other mahogany pieces are Beacon Hill's Allison group; slipper chair and ottomans, Michigan Seating. Fabrics, Stroheim & Romann; trim on spreads, Consolidated Trimming; white and gold medallion wallpaper, Bassett & Vollum; tôle lamp, Herman Kashins

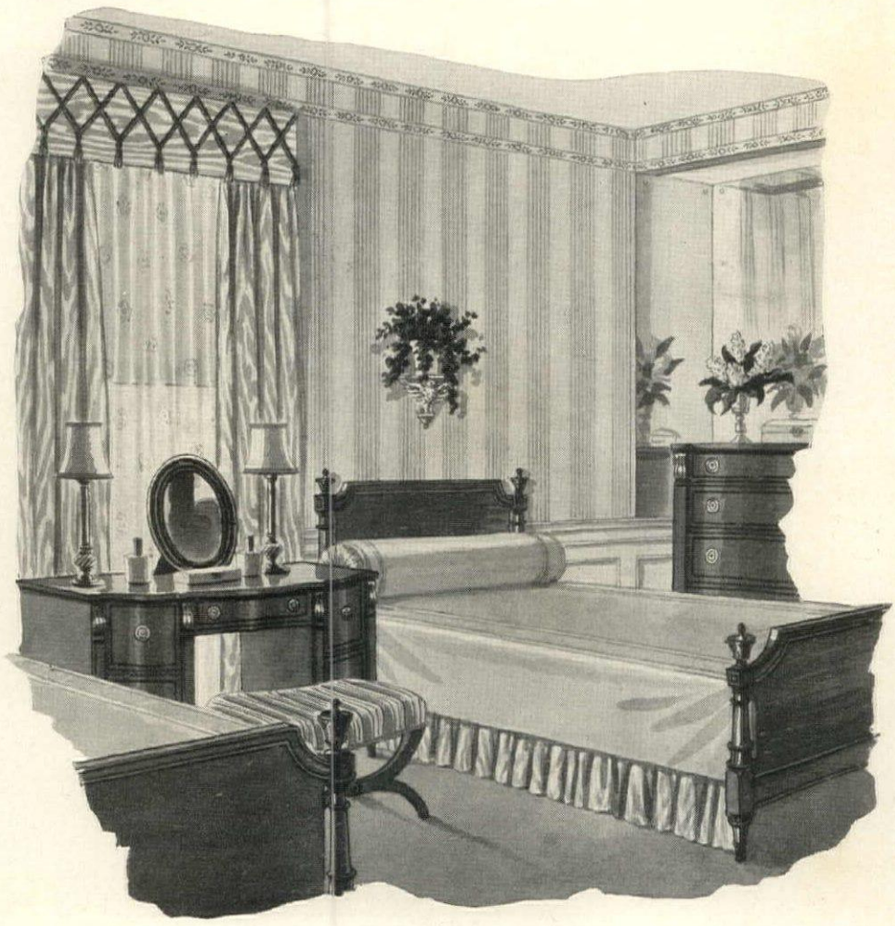
KEY COLOR NO. 6

BALTIMORE BLUE

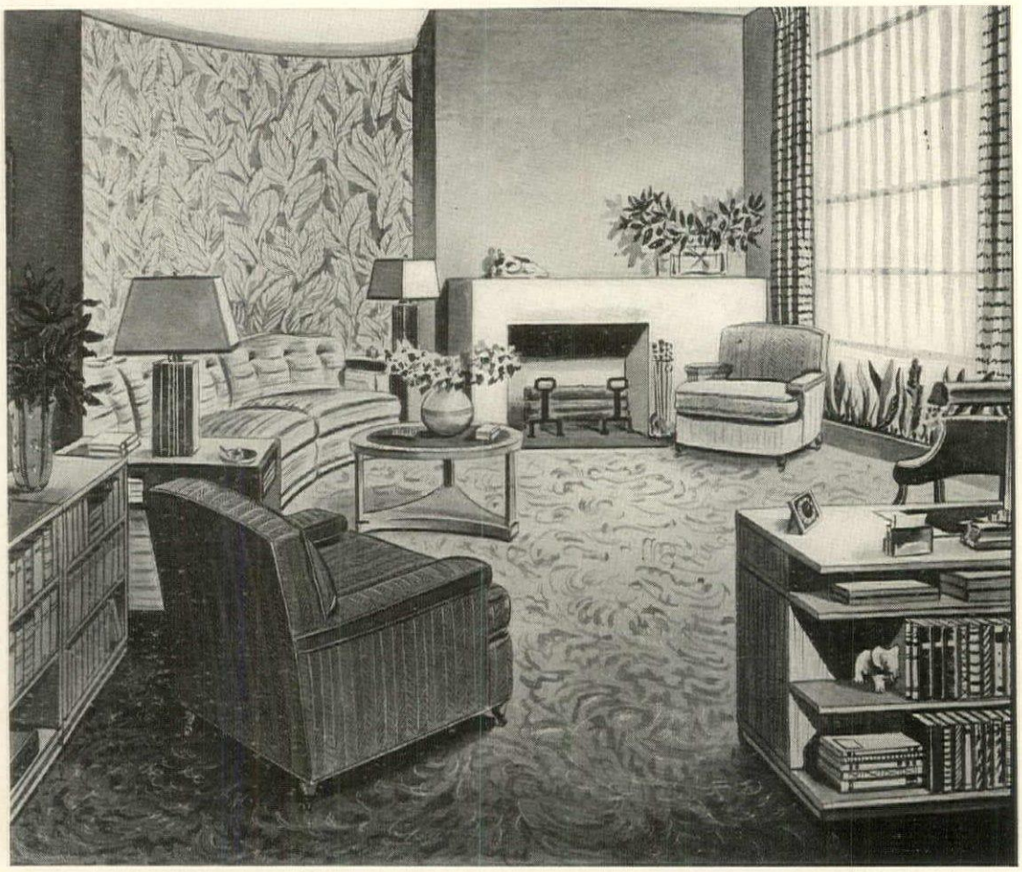
Formal and compact

RIGHT: The guest bedroom, whose key color is Baltimore Blue, although not a large room retains the formal effect of the rest of the house. A mirrored niche in which the chest of drawers stands gives the room an augmented spaciousness, and the dressing table between the beds solves the problem of a centered window and twin beds.

Walls are blue and white Wall-Tex, from Columbus Coated Fabrics; the carpet is Grosfeld House's blue-gray washed broadloom; mahogany furniture, from Sturges-Aulsbrook-Jones. Bedspreads are gray-blue taffeta, draperies of chartreuse moiré, both Cohn-Hall-Marx; gray and chartreuse velvet on bench, Cheney; glass curtains, Quaker's "shell" rayon lace. Lamps, Chase Brass



In our Modern Ideal House—

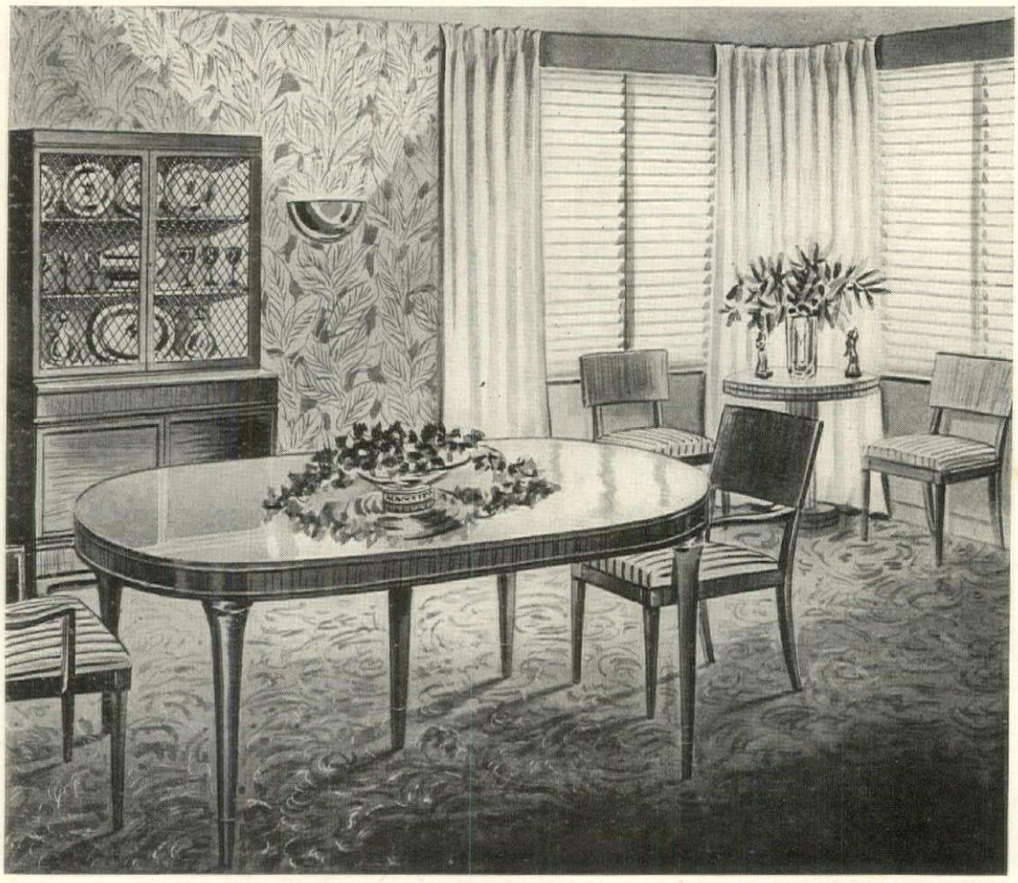


KEY COLOR NO. 2 — PLYMOUTH GRAY

Cool and sunny

Left: A picture window and southern exposure suggested cool Plymouth Gray as the basic color for the living room in our Modern Ideal House. The textured carpet is beige and gray Mohawk's Shuttlepoint; curved wall is in a silver and gray Unitized Wallpaper, indirectly lighted from above. Side walls, Wiggins' gray woven "Fabrik-o-na"; desk lamp, Mutual Sunset; other lamps, Froelich Leathercraft; Kensington accessories.

All furniture, Dunbar's New World amber mahogany. Yellow-green draperies, Howard & Schaffer's fringe weave; glass curtains, champagne Celanese ninon; nubby coral stripe on sofa, Johnson & Faulkner; gray-green texture on chairs, Hildreth & Dunlop.



KEY COLOR NO. 2 — PLYMOUTH GRAY

Repeating gray

Left: The same basic color, Plymouth Gray, keys the color scheme of the modern dining room opening off the living room above. The gray and beige textured carpet continues into the dining room and two walls are covered in the same Unitized silver and gray leaf wallpaper as that in the curved corner of the living room.

The draperies pick up again soft yellow green for accent—lighter than that in the living room—in a hand-woven bouclé by Hildreth & Dunlop; chair seats, yellow and gray stripe, Cheney.

The furniture is Drexel's new champagne hand-matched oak veneer on oak wood parts. White Venetian blinds are by Rolscreen. The crystal vase and bowl filled with green ivy, both Libbey Glass.



color, light woods

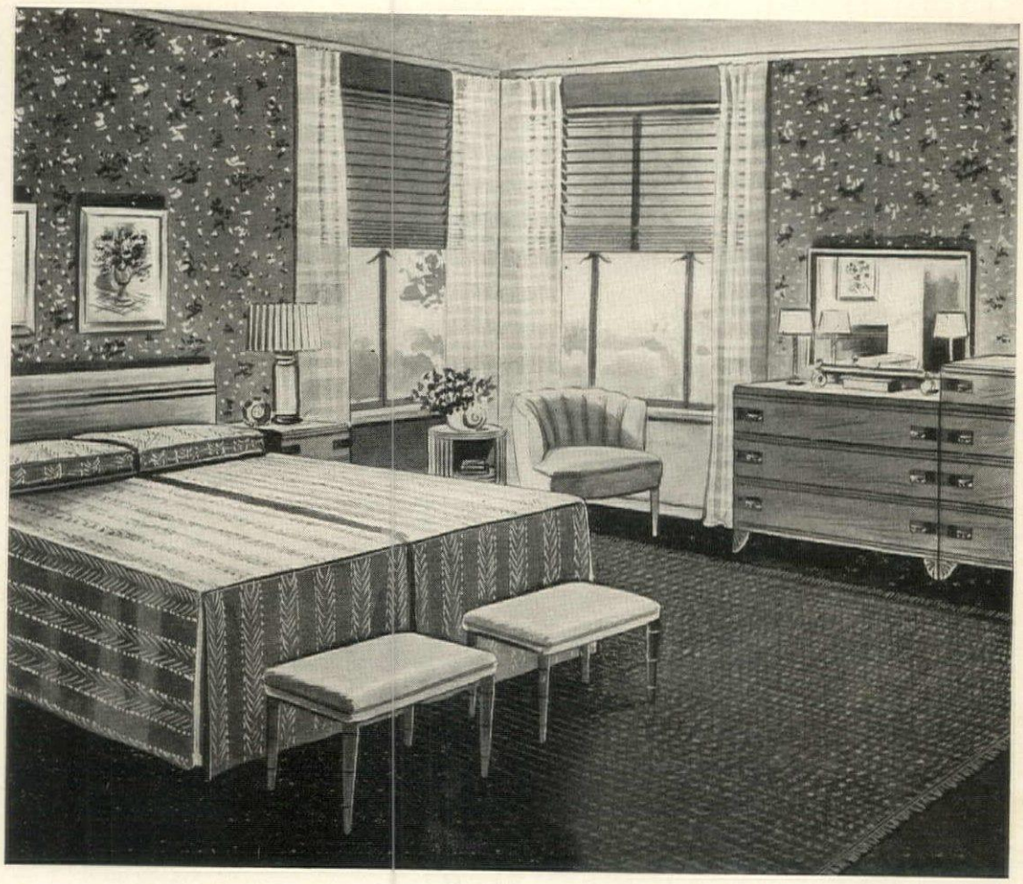
KEY COLOR NO. 8 — PORTSMOUTH PINK

Posied modern

Right: The master bedroom, whose basic color is the faint flush of Portsmouth Pink, still manages to present a vigorous effect. The walls are lively with blue, yellow, and red posies over palest pink in Jones & Erwin's modern paper.

A rough-textured rose and white rayon stripe, from F. A. Foster, is used for bedspreads; and the navy inlaid Nairn linoleum floor is covered with a blue fringed textured cotton rug; Amsterdam Textile's "Tex-Tred".

Twin beds with one headboard are part of Widdicomb's Manila primavera group; tub chair, Michigan Seating; end table, Ficks Reed. At windows, sheer peach Queen Valley rayon curtains; Rolscreen Venetian blinds.



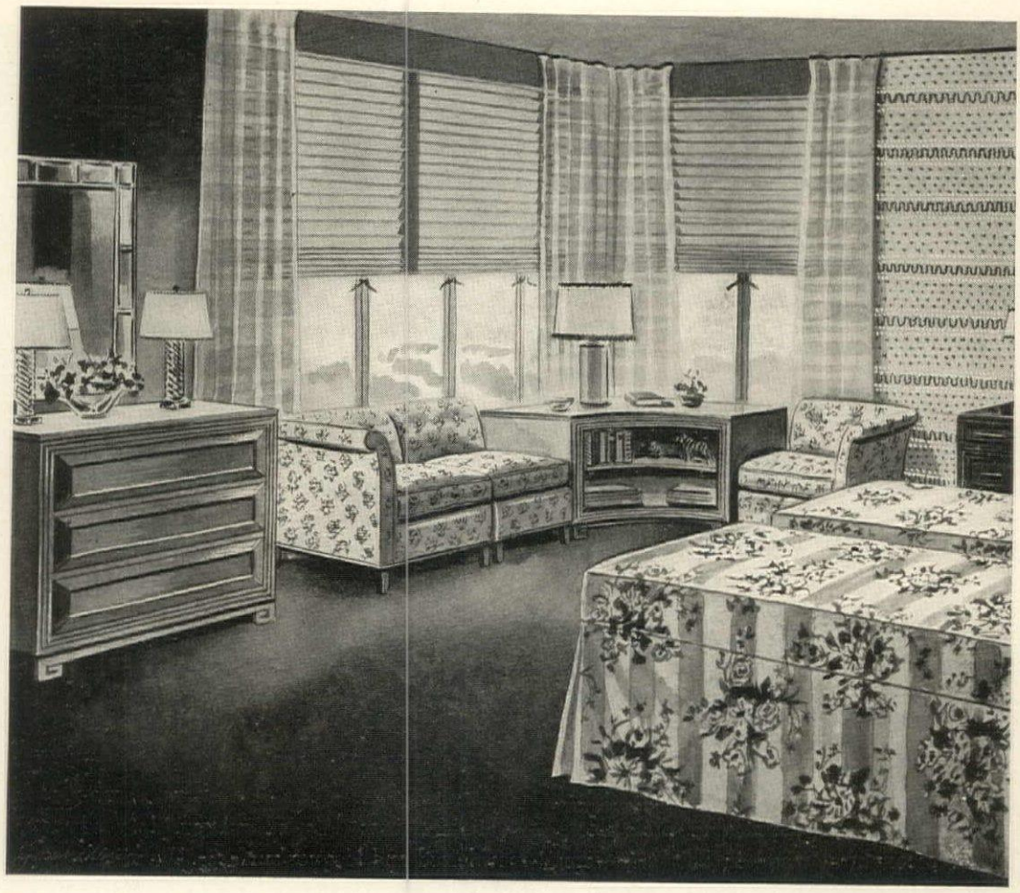
KEY COLOR NO. 9 — SANTA FE SAGE

Guests only

Right: The guest bedroom, on the opposite side of our Modern House from the room above, is built around Santa Fé Sage. This color appears in the Riverdale sateen floral of the bedspreads; in Cochrane's Duratwist carpet.

Sectional window seats are covered in Johnson & Faulkner's pale chartreuse chenille, and three walls are painted pale pink, ground color of Nancy McClelland's document paper used horizontally on one wall for modern effect.

Dresser and corner table are in Century's new sycamore bedroom group; upholstered pieces, Michigan Seating. Beds are Simmons with slipcovered head. Sheer curtains from Queen Valley; Rolscreen Venetian blinds.



Decorating highlights

Here is the story for Spring as told in the new furniture, fabrics, and accessories

IN THE preceding ten pages, we have attempted to give you a quick thumbnail sketch of the broad decorating picture for Spring. We have forecast the new colors and we have showed you how they apply in actual room schemes in our three Ideal Houses: Colonial American, Federal American and Modern American.

Here, we should like to get down to specifics and explain a little more fully the relation between our colors and room schemes and the decorating scene as a whole.

To begin with there is one dominant trend which serves as a sort of common ancestor to a whole family tree of fashions—and this is the patriotic motif which runs through everything. It influenced the furniture trends for Spring—the Colonial, the Federal, and the Modern which you met first in our February and March issues and again here in the rooms of our Ideal Houses. It was a strong factor in the selection of our sixteen forecast colors—you will note that we have dipped back into American homes of another day to keynote most of our colors. And it dominates the thought of the myriad designers who create the floorcoverings and fabrics, the lamps and accessories that you will see in the decorating field this Spring.

Trends in furniture. There is a wealth of delightful Colonial design, sturdy in line, gay in color, wearing modern prints and textures with an air. But this style is not a repetition of the massive Southern mahogany or "Autumn leaf" maple you have seen before.

Colonial for 1941 is a fresh new American style that reflects the taste and influences of early settlers in widely divergent parts of the country. The English Queen Anne- and Georgian-inspired designs of both New England and the South are done in maple now as well as mahogany—gay little knitting stands and sewing tables, quaint ladderback chairs, Hepplewhite or Sheraton type sofas, bed and dining groups.

Maple borrows other fresh contours as well—in the dower chest, trestle tables, and Welsh cupboards like the one on page 34. But the big news here is paint—soft blues, old reds, dull greens, applied to whole pieces or to the natural wood in bright flowers, and fruits, or lucky Dutch "hex" symbols (see page 35). It has abandoned the old, ugly "red" finish in favor of the light soft color of the natural wood, or of a deeper toffee-tone, shown on page 34. There are a number of designs in mahogany that recall old Southern plantations and these fit more formal Colonial rooms, as on pages 15-16.

The American Federal style, closely akin to Regency which created such a furore last year, is slated for great popularity. And the new Federal designs fall naturally into two groups: one is completely authentic and follows the fine originals from which they stem down to the last minute details. These are handsome pieces in shiny dark mahogany or rosewood, black and gold, or green and gold. The other group are adaptations inspired but not copied from fine late 18th and early 19th Century homes of the Young Republic—from New Orleans and Charleston to New York. They use paint and leather with a free hand, modern fabrics in their newest and freshest designs, new materials such as plastics and the new photographic finish Di-noc. Gay highlights here include tables with "chickenwire" glass tops tinted with color, consoles with plastic lyre bases, and high cocktail tables with low curved benches to sit on as you sip. Mahogany is used for most of these pieces, but frequently with a combination of light and dark finishes for the same room.

AMERICAN Modern, as we predicted in February, is well to the fore of the picture and is available in two categories—most important of these is the clean-swept, rather simplified, informal Modern that depends for its effect on sleek line and texture. Many pieces here are interchangeable, and all of them are comfortable and practical.

Natural finishes are frequently employed in this group with vivid contrasts of leather or lacquer; and the choice of woods runs the gamut from maple and mahogany to walnut, pine, and chestnut, applewood, pear and cherry—any or all of these used side by side in the some room.

The more formal or Baroque Modern runs to shiny dark colors. This formal Modern makes wise use of deliberate ornamentation, uses lots of mirror, lots of marbleized and lacquer surfaces. Where informal Modern frequently employs natural

KEY COLOR NO. 11 — LITCHFIELD BLUE

For the master

RIGHT: Charming in its ruffles and roses, this master bedroom in our Colonial Ideal House builds its color scheme from Litchfield Blue, ground color of the carpet, Grosfeld House's washed luster broadloom.

The peach of the walls and of the comfortable of Waverly's Glo-sheen on the bed repeat colors in its pattern. Bates' woven "Wildflower" bedspread does the same. The furniture is simple mahogany, authentic in design, from Kindel; small chairs in the window bay are from Custom & Modern; in Orinoka's cotton stripe.

Ruffled organdie curtains from Bartmann & Bixer are topped by blue valances of Shulman-Abrash's "Corbel", spun rayon. Lamps, Paul Hanson.

KEY COLOR NO. 3 — BENNINGTON BROWN

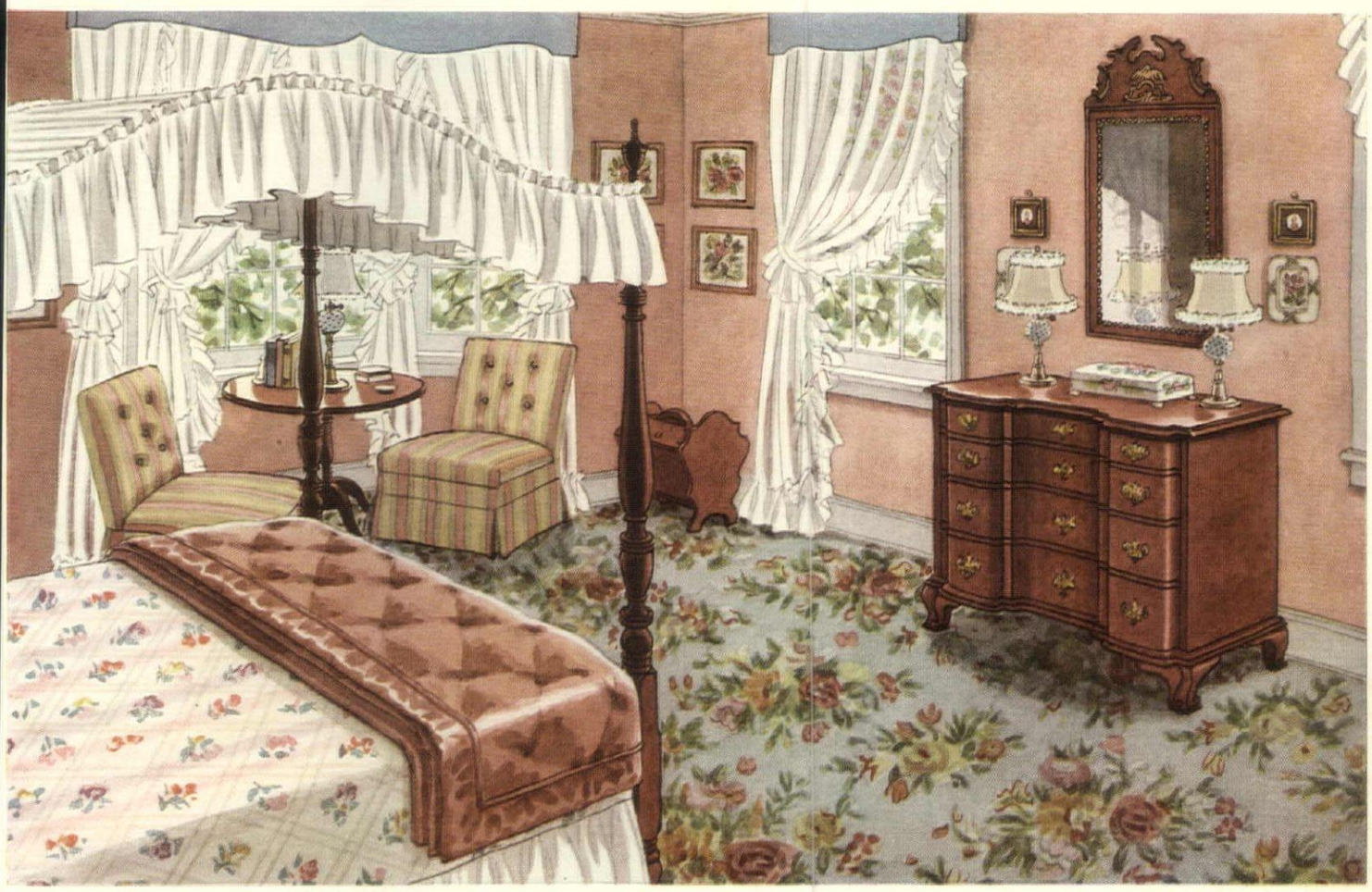
Gracious dignity

RIGHT: This dining room in our Federal Ideal House picks up the Bennington Brown notes used for accent in the living room (shown on page 12).

Here the room has the same quiet formality, modified by modern simplifications as the living room and other rooms of the house (see pages 18-19). We chose Kittinger's mahogany dining group, its distinct Regency influence beautifully adaptable to the Federal settings. The carpet is Mohawk's medallion pattern in chartreuse, Bennington Brown, taupe and beige; walls are in Strahan's shadow medallion paper.

Brilliant gold and brown striped silk is used for the draperies and chair seats, Cheney Bros. Over the serving table, an elaborate eagle-topped gilt mirror with sconces; F. J. Newcomb.

(Continued on page 25)



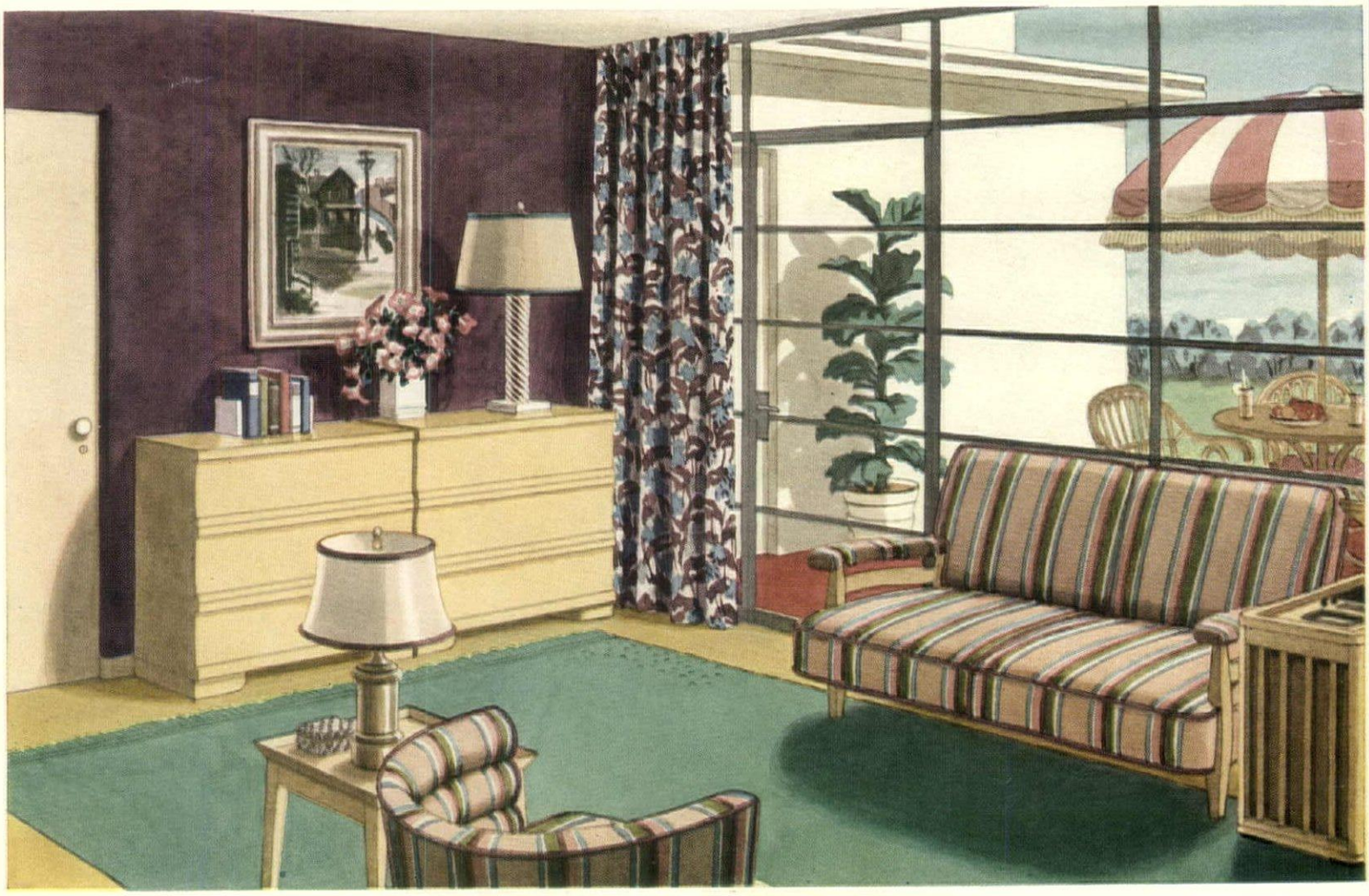
In our Colonial master bedroom Litchfield Blue predominates



Bennington Brown sets the color scheme in the Federal dining room



Charleston Crimson makes a gay modern nursery



Tucson Turquoise in the upstairs solarium of our Modern house

Decorating highlights on Spring homefurnishings (continued from page 22)

KEY COLOR NO. 7

CHARLESTON CRIMSON

Very young modern

LEFT: Gaiety and light keynotes the nursery in our Modern Ideal House, whose basic color is HOUSE & GARDEN'S Charleston Crimson. This color, in tough homespun bedspread and draperies, from Louisville Textiles, is repeated in the blue, green and white striped window seat cushions and Imperial's washable plaid wallpaper.

The floor, Delaware's deep blue Kolorflor inlaid linoleum, is covered with a tough plaid cellophane and fiber rug from Deltox. Furniture is Lullabye's new modern nursery group in blond maple and fruitwood. The nursery opens onto sundeck shown below. Window seats are built in. Lamp from Chase Brass and Copper; Rolscreen Venetian blinds.

KEY COLOR NO. 14

TUCSON TURQUOISE

Sunshine indoors

LEFT: This upstairs solarium in the Modern House, keyed to Tucson Turquoise, overlooks the sun terrace and divides the master bedroom suite from the children's side of the house.

In this upstairs lounge we placed a comfortable loveseat and barrel chair, from Michigan Seating, in Cohn-Hall-Marx's bold striped spun rayon fabric. Their floral we used for heavy draperies which may be drawn completely across. A pair of bleached mahogany chests, cedar lined, from Cavalier, act as storage for blankets, etc., and the plain wall is painted mulberry to soften glare.

Floors are inlaid with the Paraffine Companies' tan cork flooring, and covered with Deltox's Delroyal sisal rug in turquoise. Beside the loveseat, Magnavox's low bleached mahogany radio.

finishes, formal Modern turns to shiny dark colors or bleached tones. Where informal Modern frequently uses no hardware at all, making the pulls part of the basic design, formal Modern uses big flashy hardware—brass and pewter as carefully tooled as a fine piece of jewelry, Lucite, leather. Where informal Modern uses gay prints and stripes and textures, formal Modern turns to sleek satins and silks, metallic weaves, formal textures and prints.

New materials. The importance of leather is an established fact and you will see it everywhere—in high bright colors, in soft pastels and in its natural tones. In fact the Upholstery Leather Group will make available all of the HOUSE & GARDEN colors in leather for every purpose. There are leather panels in chests, on headboards and footboards of beds, leather pulls used in place of hardware, many all-leather pieces, particularly in the field of little tables. There are mirror frames, lamp accessories and whole doors covered in this material. Another high spot is the use of reptile and animal skins for complete furniture covering—leopard, ostrich leather, alligator, lizard and such. These are done in deep masculine colors or in their natural tones—and in the proper setting are very gay. Glass of all types and descriptions returns to the foreground. There are table tops with a cool frosty look; "chickenwire" glass with gold or silver floated through; "office door glass" treated in the same way. There is some glass furniture, glass and mirrored insets in chests, tables and chair backs. News too are the plastics, plexiglas, Lucite, catalin for hardware and accents, Vinylite for upholstery, and the like. And don't overlook the new photographic Di-noc used to simulate everything from reptile skins to the natural grains of rare woods.

Footnotes for Spring. There's good news afoot this Spring. Flower tones in natural blossom patterns! Textures that vary from glamorous deep shaggy weaves to classically carved designs; from loop-and-cut pile combinations to the body Brussels construction beloved of our parents.

Color is the first big story. Sunshine seems to have slanted through our windows and brought lightness and life to new floorcoverings. All solid color broadlooms have turned to more vital tones. Even the darkest shades, which are seen less and less often, have turned from drab to glowing tones, while chalky pastels have been lifted to clearer hues. Often tiny dots of gay color spangle otherwise plain backgrounds.

In patterned rugs and carpets, tone on tone effects have been replaced by interesting color combinations. Country gardens and formal flower arrangements have contributed marvelous combinations to new designs. Roses are everywhere this year from miniature buds to luscious full-blown size. But the newest floorcoverings combine them with violets, pansies, lilacs, apple blossoms or azaleas. Even large calla lilies have an important place in new styles.

Most of the new designs fall naturally into the three important decorating styles for 1941. There are lots of charming hook and needlepoint designs for Colonial. You'll find them in authentic colorings and more excitingly in modern tones that parallel HOUSE & GARDEN colors. And as a special treat this year, you'll find rugs and carpets inspired by Pennsylvania Dutch motifs; stripes, multi-point stars, tulips.

Then there's a whole delightful series of Federal florals against clean uncluttered backgrounds of Plymouth Gray or Sea Island Sand with soft-toned flowers sharply accented in our prophetic colors.

AND for American Modern, you can name your favorite. Deep cushiony broadloom, plain or carved to fit the contours and design of your furnishings. Long loop textures that look hand-woven and come in decorator colors. Reasonably priced self-patterned designs that give a sculptured effect. And finally, new floorcoverings actually woven in several heights of pile to give the appearance of a broché damask.

For you who love the elegance of formal rugs over linoleum covered floors, more good news. Up-to-the-minute shades in linoleum harmonize perfectly with new floorcoverings. And because there are so many interesting coordinated colors in both plain and marbleized linoleum, you'll want to try the smart effects that can be achieved with inlaid designs planned specially for your own rooms.

Backgrounds. Wallpapers, never more important, follow several leads: to stripes, bold fruit or florals, soft moirés, narrow candy-stripes; to quaint document patterns from a century ago; to simulate classic architectural detail.

Lamps and accessories. New accessories follow the general trends of Colonial, Federal and Modern. But, as a "tired" room is most quickly and inexpensively rejuvenated through *(Continued on page 61)*

DANIELSON



NYHOLM

Bedrooms east and west combine charm and comfort

In New York City Macy's designs the bedroom above. Three walls are painted light blue, the fourth papered in blue with deep red polka-dots; over all runs a cherub border. The full draperies are yellow taffeta; rug is green, and the slipper chair is covered in green slipper satin.

And in Beverly Hills Tom Douglas designed the charming bedroom at left for Mr. and Mrs. Ralph Bellamy. The French walnut bed, seven feet square and shaped like an enormous chaise longue, is upholstered and covered in old blue linen with a quilted, hand-painted design in gray and white. All the furniture is antique French Provincial. Wallpaper is white, yellow, gray stripes; rug is gray needlepoint; draperies yellow taffeta. Dale Frederich, architect.

How to buy Bedding



What are the quality points which mark fine mattresses or pillows?

WHEN you buy a mattress or a pillow, you needn't buy a pig in a poke. "But how can I tell?" you say. "Its ticking is bright and well-styled—but how do I know that before two years are gone it won't be a sagging and lumpy failure?"

You *can* tell—if you know what to look for. Here are a few of the points to consider when you buy a new mattress.

It's a well-known fact that you spend one-third of your life asleep. And sleep can't knit up the ravelled sleeve of your care unless you are comfortable. So comfort is your first mattress consideration. The mattress should be soft enough for relaxation, yet firm enough to hold your body without allowing it to sink in excessively. The mattress should give uniform, buoyant support at every point, and this support in any sleeping position.

It should have resiliency. A mattress that gives readily when pressure is applied and springs back into its original shape again has proper resiliency.

But aside from these general considerations, comfort in a mattress is dependent on your weight and on your individual preference. Heavy people sink into a mattress, sometimes breaking down the action of inner springs. There are mattresses with strongly reinforced centers for heavy people who have difficulty with mattresses sagging in the center.

COMFORT is also a matter of habit—if you are used to a hard mattress, no softer construction will give you restful sleep—and vice versa. Therefore mattresses are made in all degrees of firmness.

Don't forget the bedspring, for complete comfort begins here. When the mattress is filled with cotton felt or curled hair, the bedspring should supply two-thirds of the total resiliency; but with an innerspring mattress, it should supply one-third. Box springs have greatly increased in demand during recent years. The construction may be either of wire-tied springs or hand-tied springs. Both are good; but in each type be sure that the springs are securely anchored to each other to allow no separation.

Appearance of mattress and springs are second considerations. Here well-tailored details are of great importance, and most of today's quality models have them to perfection. Watch for sag-resistant edges, to stand up under the inevitable wear and tear of setting on the edge of the bed. And these edges should end in smart square corners to improve the finished appearance of the bed when made up.

The mattress should have a smooth surface, either tufted or tuftless; both types are good. French-taped seams add neatness and an inner rolled edge provides strength and will not collect dust or lint.

Six-ounce ticking will give many years of satisfactory service. A hair mattress, however, should be covered in an eight-ounce hair-proof covering. A ticking of woven stripe of damask type is stronger than a printed one. Ticking to match the color scheme of your bedroom is always good taste, as well as some of the new gray or beige shades.

The newest improved tickings are moisture and bacteria repellent. This process, variously called Sanitized, Steritized, Serta-tized, Health-ized, etc., keeps a mattress hygienically clean throughout its life, and is an important consideration in the matter of health. These tickings are bacteriostatic—that is, actively antiseptic because they inhibit the growth, propagation and activity of bacteria and micro-organisms. They contain nothing of a toxic, allergic or skin-irritative nature. But whatever covering you choose should be reasonably impervious to dust; and the mattress should be well ventilated.

THE most popular type of mattress today is the innerspring. Here buying a reputable brand is your best guarantee of quality. Ask the salesman to explain each type to you, and to show you the cut-out samples. And do "try on" your mattress—as you would a coat or shoes, because only then will you be able to choose, among the various degrees of resiliency or firmness, the one best suited to your comfort.

The basis of an innerspring mattress, obviously, is its springs. These metal coils are either held upright and together by helical springs or metal clips; or each individual spring is encased in a muslin pocket. Both types of construction are fine; the former may be recommended for those who like a medium to firm surface; the latter for those who prefer greater resiliency.

Over these springs will, of course, be some type of upholstery, under the ticking. This may be either cotton felt or hair, constructed in layers, tufted or smooth or quilted, and securely anchored, sometimes by metal clips, to the basic springs.

The second type of mattress is the all-hair mattress, made either of horse (tail) hair or cattle (tail) hair, or blends of these grades with horse (mane) hair. The hair mattress is less resilient than other types and is recommended for heavy people or for those who prefer a quite firm surface. They have lasting springiness if they are remade and additional hair added every five to seven years.

The third and newest type of mattress is the latex. Latex is the milky sap of rubber trees, which is whipped into froth, with air being injected into it under pressure, and then baked into form. It is light, flexible, porous, odorless, smooth on top and (*Continued on page 73*)



DANIELSON

Roses and scrolls at a Spring formal dinner

A riot of pale Spring flowers spills in profusion over this formal table. On the damask cloth roses and scrolls are patterned on an apricot pink ground—it is the "Medley" cloth from McCutcheon. "Dolly Madison" roses, too, center the Castleton China service plates, with deep shell pink border and gold trim; Marshall Field, Chicago. Flatware with delicate decoration is Nobility Plate—"Reverie" pattern. Engraved glasses are Heisey's "Enchantress"; Strawbridge & Clothier, Philadelphia. Old Sheffield candlesticks and cake basket for the centerpiece, Alfred Orlik

For gay entertaining

Sparkling accessories to combine with modern or traditional schemes



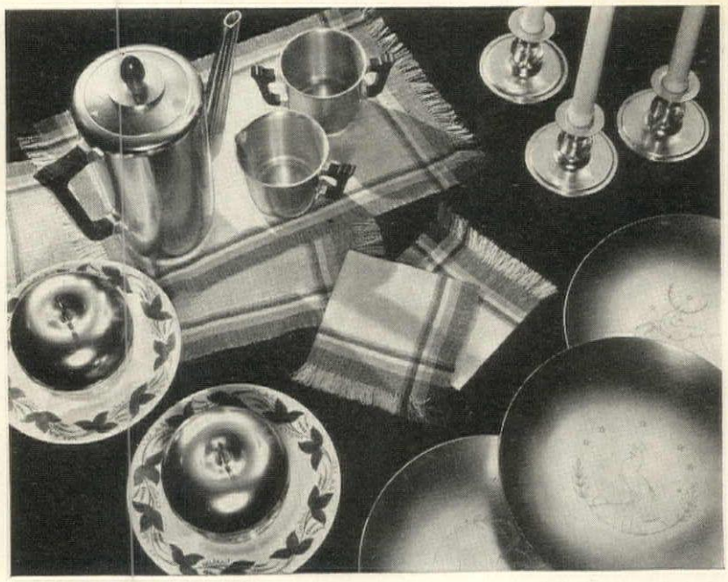
Grace notes: Wedgwood coffee service, white, pastel flowers; Martin's, Washington, D. C. In Royal Doulton, cream, blue plates; dessert plates; Bailey, Banks & Biddle, Phila. Fingerbowl; Carbone, Boston. Doilies: organdy, Leron; lace, Grande Maison de Blanc. Marghab organdy, Jensen. Dessert set: Jas. Robinson.



For informal get-together: American pottery in bean brown and turquoise, from Carbone, Boston. Yellow waterlily and pad relish dish or Hawaiian pottery; Marshall Field, Chicago. Finnish pottery plates in "Crown Band" pattern, gray with deep turquoise, yellow and brown trim; from Carole Stupell, Ltd. Deep green, fish-shaped serving dish of Fulper pottery; Ovington's. Old Jersey glass pitcher, in typical deep green, and modern hand-blown tumblers of the same rich color. Both, Saks-Fifth Ave.



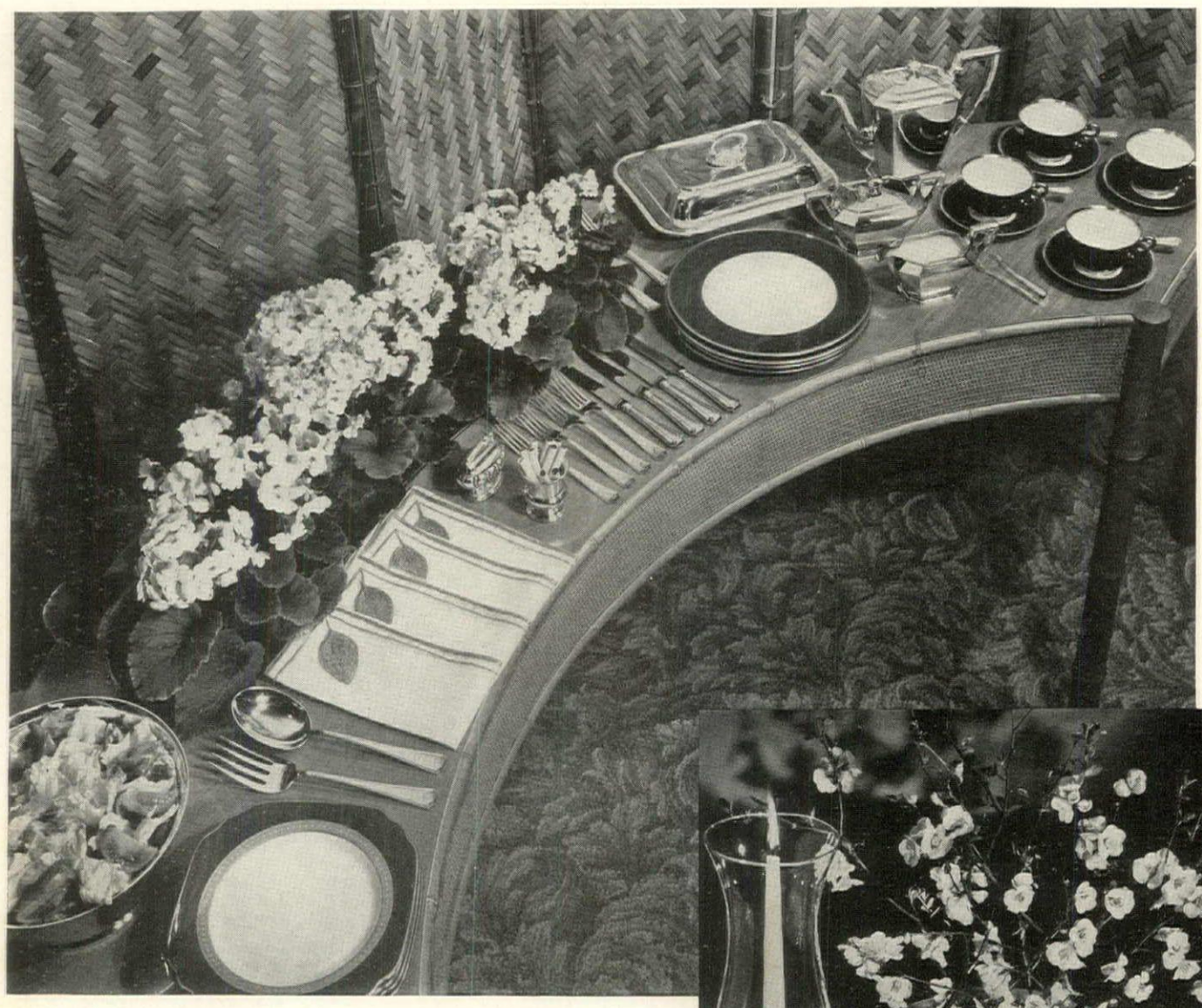
Tea-time accessories: Orrefors crystal decanter and glasses, Orrefors Galleries. Minton tea set in "Ardmore" pattern—white with bouquet, turquoise trim; Shuttles Bros. & Lewis, Dallas, Texas. Spode cakeplate, ivory and gold; Plummer's. Organdy tea cloth, napkins appliquéd with maiden-hair ferns. From Bournefield's.



From service plates to coffee service: In lustrous Kensington ware —service plates with deer and cock engraved motifs; coffee service with cherry handles, and crystal and Kensington ware apples and candlesticks; from B. Altman. The white plates with borders decorated with green vines are Royal Doulton's "Castleford" pattern after an old Leeds design; Ovington's. Hand-loomed natural-color linen mat sets have a pleasant plaid effect with ivy green borders and fringe finish. From Saks-Fifth Avenue.

Three tables for Spring

Today's china, glass and silver reflects the trend to Americana





DANIELSON

Modern Americana silver—Gorham's sterling, "Fairfax" pattern, flatware and coffee set. Covered dish and bowl also Gorham sterling. China is Syracuse Old Ivory in "Duchess" pattern with ivory center and maroon border, gold trim; napkins, white organdy embroidered in gold both from Carole Stupell. Ronson table lighter in silver plate; Also Carole Stupell. Sterling cigarette holder, Alice Marks. All on a modern hunt table of pickled oak and rattan; Carole Stupell. Bamboo screen, Gunn & Latchford. Mohawk's Shuttlepoint rug

Recalling the Audubon are English ware service plates—off-white with raised floral border and decoration of pigeons. Audubon's Birds of America—in sets of eight—each with a different bird; Ovington's. Sterling flatware, Towle's "Craftsman"; stemware, Duncan & Miller's "Chelsea". Woodward Lothrop, Washington, D. C. Marghab's place mats, natural linen, yellow embroidery. Georg Jensen. Brass hurricane candlestick, Chelton, Inc. Fulper pottery birds; Altman



DANIELSON

A triple alliance of Federal colors finds a sparkling modern translation in this formal dinner table. A linen cloth by Mosse spreads a cool field of gray and white, while brilliant scarlet and white carnations are drawn up in close formation down the center, flanked by tall sterling candlesticks. Lamberton Ivory China service plates (from Georg Jensen) are circled by maroon bands and gold laurel; all sterling by Frank W. Smith, Inc.; flatware is the dignified "Fiddle Shell" pattern. "Regency" crystal with slender lyre stems by Cambridge Glass; at Alfred Orlik

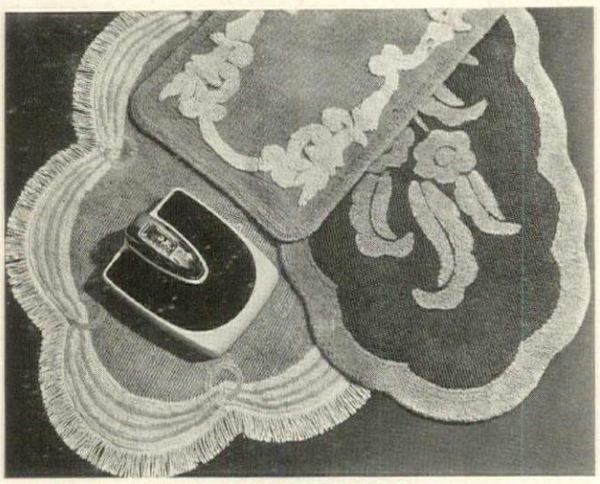
Gray, white and scarlet, a dashing Federal trio

Bathing booty, 1941

Hot tub or icy shower, here's a list of luxurious loot for the tub



1. LUXURIES IN LUCITE



2. LUXURIES UNDERFOOT



3. PRACTICAL LUXURIES

FIVE minutes more of time, two minutes of forethought—and your bath can be the day's most refreshing experience.

The two minutes are for glancing through the thirty-eight practical suggestions on these two pages; the five are reserved for later—and will be spent, we hope, in discarding all those limp-from-the-laundry towels, tattered shower curtains and faded mats you have been meaning to do something about.

To replace them, consider: the riotous towel family on the opposite page, in bright strong pastels, soft limes and blues, or clear white with brilliant monograms; the new shower curtains in bold stripes (opposite) or translucent jewel tones and the gay little scatter rugs and hampers at left. For other suggestions read the descriptions below and then turn to page 42.

← Lovely to look at

1. Luxuries in Lucite: tub make-up tray, Sloane. Obelisk of shelves to stock with essentials: Orloff's eagle soap, cologne, Marshall Field, Chicago; rack, bench, basket; all Saks-Fifth 2. Luxuries underfoot (left to right): Cabin Crafts tufted rug, beige, buttercup and white; turquoise mat, with white; Detecto Scale; all, Macy. Wine Deltox rug with blossom tufts, Sloane. 3. Practical luxuries: Altman's Krene shower curtains; three gala hampers—Hammacher-Schlemmer's is posy-sprigged, Wanamaker's is a Pearl-Wick, Sloane's wears Federal eagles.

Delightful to use →

OPPOSITE PAGE: IN THE FIRST ROW: (left to right) For your bath crystals and dusting powder, Chelton's two-story Minton jar; and to scrub your back to beauty, Lord & Taylor's sturdy brushes with clear plastic backs like sugar candy. Helena Rubinstein has the huge swansdown puffs; Hammacher-Schlemmer the plastic pails of "dabs" for guests' noses; the gay soap roses

SECOND ROW: Towels thick and thirsty to dry you in a whisk, both smooth and rugged. (Left to right) Martex's rose-bordered chenille; silvery texture, both Altman. Mosse's "Kent", chartreuse and green monogram. Lord & Taylor has Callaway Mill's turquoise "Royal Fern"; Maison de Linge the peach towel with curlicue-monogram. From Altman comes the sturdy beige "Doric" by Martex; from Leron, the white chenille towel inscribed with blue bowknots. Macy has the soft blue "Tuxedo" by Marshall Field Manufacturing Division, McCreery the green and white "Dundee" by Georgia-Kincaid

THIRD ROW: Grooming requisites—Arden's spicy "Blue Grass" bath salts; Orlik's porcelain powder jar; and Jeurelle's fragrant "Old Rose" bath essence. Ceramic dresser set, Rena Rosenthal; decorative bottle, Saks-Fifth Avenue. The dusting powder is Rubinstein's "Apple Blossom" scent; the ceramic soap dish, Tommi Parzinger's design. Orlik's powder jar. Monogrammed soap to fit your scheme from Harmony House.

ELEGANT ADDENDA: (Top) Sloane's Lucite stool. McCutcheon's striped shower curtains in Kleinert's velvety "Fleece-nap."



ANTON BRUEHL • CONDÉ NAST ENGRAVING

Tops for bath or shower, these rugged towels, gay accessories



Country Colonial

Country Colonial

Maple and paint create a new American Primitive style



WINDSOR CHAIR MINUS COMB



HITCHCOCK TYPE, PAINTED MAPLE



SMALL UPHOLSTERED WING

FOR the casual, intimate type of room Colonial maple has long been a familiar tradition. And its old cobbler's benches converted to coffee tables, its high-combed Windsor chairs, its drop-lid desks and curlicued mirrors have gleamed invitingly in country houses throughout the land.

But the Colonial maple you will see this Spring of 1941 is something else again. It glows with new finishes—darker, deeper—like the pieces we chose for that country living room on the opposite page. It twinkles with bright painted decorations—flowers and fruits, and "hex" symbols for good luck—like those on the dower chest (second from top, at right) and painted telephone table (below). And it embraces a varied coterie of primitive folk art designs—stemming from such fresh sources as the Pennsylvania Dutch and Shaker colonies, New York and even the South.

In actual fact, it is a fresh, gay, American Primitive style in its own right—as heterogeneous in its origins as America itself. Ladderback chairs, quaint tea and sewing tables, Hepplewhite and Sheraton sofas (see opposite)—recalling the sturdy cottage designs of 17th and 18th Century England—are all done in maple now. Dower chests and trestle tables, sideboards patterned from the old dough trays, Selzer chairs, and Welsh cupboards reflect the influence of the New York and Pennsylvania Dutch.

Some pieces are fresh adaptations of familiar designs—the bow-back Windsor chair minus its familiar comb, the maple Hitchcock chair gaily painted with fruit, the scaled-down upholstered wing chair. Others introduce new sources of inspiration—the little desk (top, right) sophisticated adaptation of the earlier Bible-box-on-a-frame, the broad dower chest for linen-hoarding, the delicate little wash-stand converted to use as a desk; the "he-and-she" dresser, and the paneled radio cabinet below it.

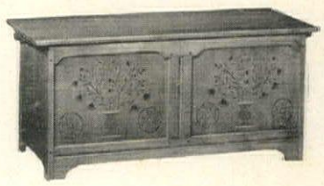
Color runs through everything in an exciting new range of subtle hues—soft slaty blues, warm faded reds, flat deep greens, sooty black, white. Small pieces are often entirely covered with paint, as is the case with the carpenter's bench-plant stand-coffee table opposite. More often, it is applied over the maple finishes in the bright "hex symbols" which were supposed to ward off evil and bring happiness—you can see their counterparts on many old Pennsylvania barns still in use today.

And fabrics to complement these pieces reflect the same soft hues. Quaint traceried florals, prints, tiny checks and stripes, plain textures and old-fashioned bouquet patterns as opposite.

Any or all of these will go with aplomb into your American Primitive room. All furniture here and opposite is Whitney maple.



DESK LIKE EARLY CHEST-ON-FRAME



DOWER CHEST WITH "HEX" DESIGNS



DESK, ONCE A WASH-STAND



"HE-AND-SHE" DRESSER



PANELED CABINET FOR A RADIO



"HEX" SYMBOLS ON THIS PAINTED CHEST



SPIRAL KNITTING STAND

American primitive

On the opposite page: a country Colonial living room that combines maple and paint in 1941's newest trend. It borrows designs from a whole new field of early settlers—see the Welsh cupboard with painted back, the shadow-box overmantel, the New Orleans coffee table. It spruces up familiar patterns with glowing color—see the flowers on that little side chair. Amusing accent is the coffee table with removable plant-stand top, copied from an old carpenter's bench. All furniture, Whitney's "American Colonial" group, in new darker "Federal" finish. Strahan's striped wallpaper with border of floral swags; Klearflax rug. Desley's "Rosebud" draperies, "Ranleigh" quilted upholstery, both permanent finish sateen

Spring's best



Allegheny metal utensils for heavy duty, long-time satisfaction. Skillets, pots and pans are Tri-ply construction with carbon steel bottoms to spread heat evenly. Priced from $8.95 for chicken fryer to $2 for hamburg turner. Polarware sold by Lewis & Conger (L&C)

French casseroles and stew pans (right) now being made in this country. Light beige, dull-finished outside with the traditional brown glazed interior. Stronger, less brittle than the imports. Many sizes, priced from $3.50 for big casserole to $1.50 for the small pan. L&C

Tinware deluxe for fine cooking. English-type pudding steamer and brown bread-mold at left, popover and ladyfinger pans, croquette and timbale molds, de russe and tart pans and a wonderful fruit corer. Prices range from 12c to $1.90. Kreamerware; Macy

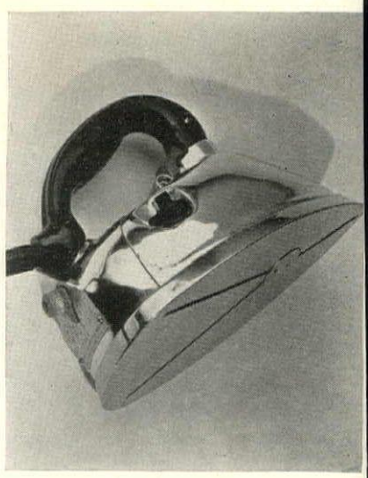




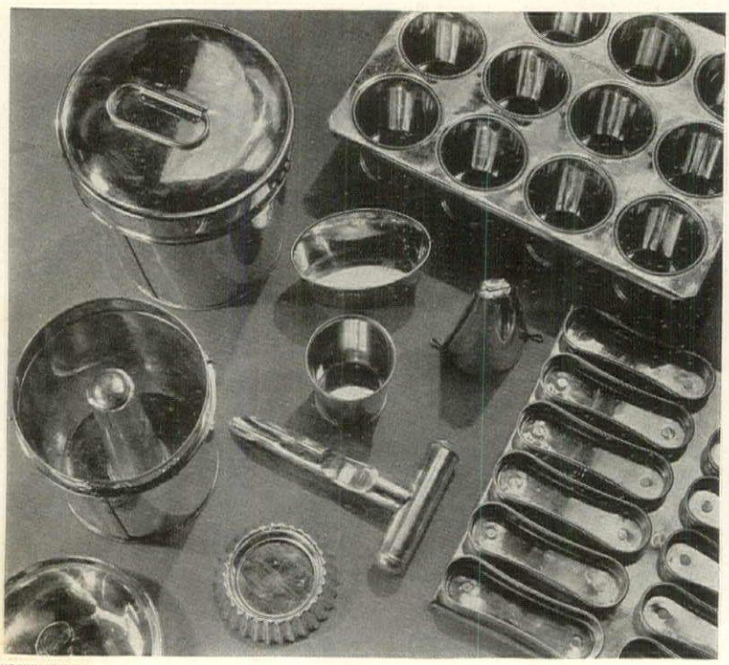
Fizz food with new bulbs in Sparklet Syphon. Scrambled eggs, waffles are wonderful. Makes "soda" too. $5.95; L&C



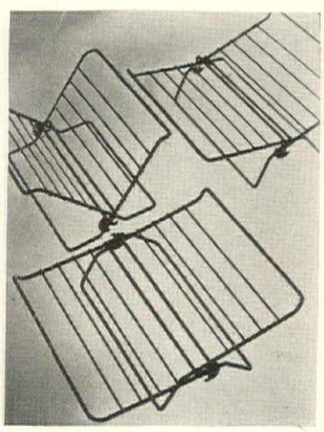
New icing boiler of aluminum has bowl-shaped inset for easy beating, stirring while cooking. Mirro, $1.59 at Macy



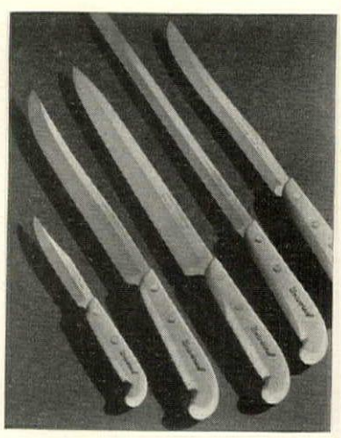
Steam or dry iron with bottom plate which spreads moisture evenly. Easy finger-control switches to dry or steam. Silex, $14.95; L&C



VOGUE STUDIOS



3-position rack for modern roasting and broiling. Easy to adjust, chromium plated. Magic Master Roasting Rack, $1

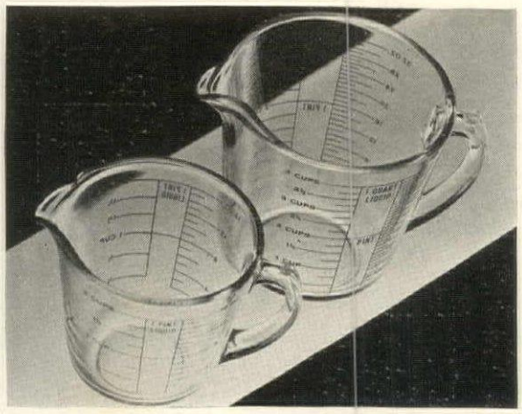


Hollow-ground cutlery with new plastic handles, very well balanced. Prices 85c to $2.75. By Universal, at B. Altman

buys to stock the kitchen cupboard



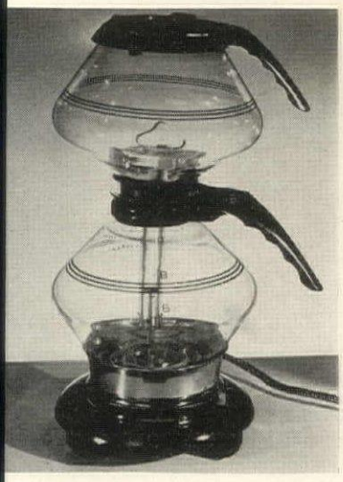
Sift into measuring cup with this new Foley sifter. It holds two cups, works with one hand, sifts directly into cup and levels the measurement. 50c; Hammacher-Schlemmer



Pint and quart measures of Pyrex in convenient cup shapes. Cups and ounces marked in red. Insides rounded for easy beating with a mixer. Good pouring lips. 50c & 75c at Macy



Food covers of soft white Cordura fabric. Grand bag for washing greens, 50c; boxed zipper bag $1; bowl covers 50c. Frigerettes



Automatic coffee-maker, vacuum type, makes a fine brew, keeps it warm all by itself. General Electric, $12.95; Macy



Electric egg cooker does boiled eggs just as you want them every time. Also poaches, coddles. Set by Hankscraft, $4.95 at Macy



Electric percolator gracefully designed with blond maple handle. Holds eight cups. By Manning-Bowman, $9.75; Bloomingdale



Silent toaster pops up perfect toast or keeps it warm till needed. Makes crisp Melba. Proctor; $12.95 at Hammacher-Schlemmer



Aluminum oven set designed so pans can set on top of each other in a small oven. Stain-resistant dull finish gives even heat. Aluminum Cooking Utensil Co. $4.95; at Stern



New black bottom on the Flex-Seal pressure sauce-pan starts food cooking about 50% faster. Tests prove high vitamin content of food cooked this way. $11.95; from Hammacher-Schlemmer



Plastic super juicer is easy to use, very efficient. Fits in wall bracket, holds quantities, easy to empty. Dazey, $2.49 at B. Altman

New lamps and clocks

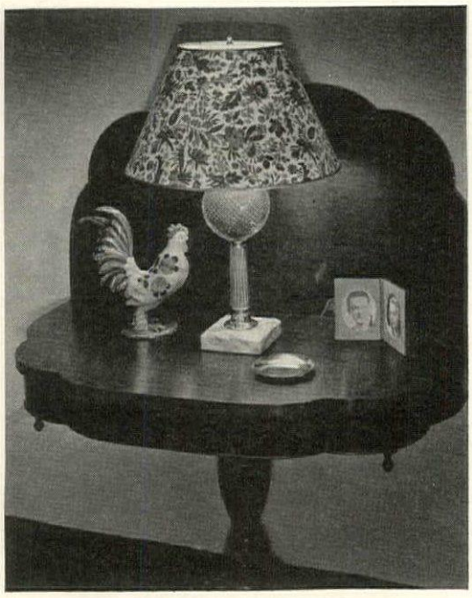
Colorful Colonial accessories for today's rooms



Colorful tôle—dull red with a gold wreath design—makes this Kashins lamp, $17.50 at Sloane. The old tôle tray glows with dull red and gold fruit; $25 at America House. The brass cigarette box and tray with embossed wooden-Indian design, $6; Chelton. Phyfe mahogany flip-top console comes from Sloane



Gold-leaf scallops enrich bookends with a Baroque feeling, $25; matching candy box, $15; cigarette lighter, $12.50; all from Alfred Orlik. Oxblood porcelain lamp by Lightolier has gold flower design and gold base; $15; Ovington. Piecrust table in mahogany is $95; Sloane



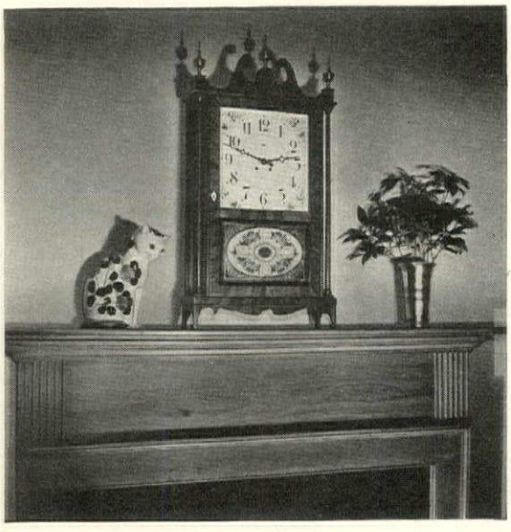
Document chintz in soft reds, copied exactly, makes the shade of this Mutual Sunset I.E.S. lamp with ruby bowl and brass shaft; $11 at Altman. Rooster with pink clover, $15; Bergdorf. Bronze ashtray, 3 for $7.50; America House. Schierenhide leather picture frame, $2 at Lord & Taylor. Mahogany console, Sloane



It folds in half, this outsize mahogany tea table, liquor and heat proof, $55; Georg Jensen. Mahogany plant stand, $10; One-to-Ten Shop. Clover tea-for-two set, $13.75; Bergdorf. On an English silver tray at $30; Alice Marks. Old red, deep blue and green Bristol glass bottles are priced at $95 for 3; to be found at Alfred Orlik



A full-rigged clipper ship decorates the "Cranbrook" banjo clock—a mahogany Seth Thomas for $17.50; Altman. Blue and white Delft pitcher, $10; matching ashtray, $5.50; Alfred Orlik



Bright brass and mahogany contrast with sparkle in Chelsea's "Terry" mantel clock, a dignified reproduction at $135; Abercrombie & Fitch. Flanking it, china clover cat, $15 at Bonwit Teller, and pewter beaker, for $9 at America House. The stripped pine mantel, in a simple Colonial design, comes from Wm. H. Jackson

for your Summer home

Federal touches to dignify more formal settings



Of classic urn shape is this Artistic lamp, silver finished with a dull blue satin shade; $13 at Wanamaker. Silver footed bowl is $10 at Alice Marks. Silver-finish ivy-leaf ashtray, $4 at Altman. The oval mahogany Pembroke table with delicate satinwood inlay is priced at $140. All the tables on this page are from Sloane



Greek Revival in silver finish, this Mutual Sunset lamp is a perfect reproduction of a Corinthian column, with shantung shade; $15; Altman. Silvered bust of Dante, $15; Howard Bell. Gadroon cigarette box, $11; ashtray, $3; Alice Marks; dropleaf, $47.50



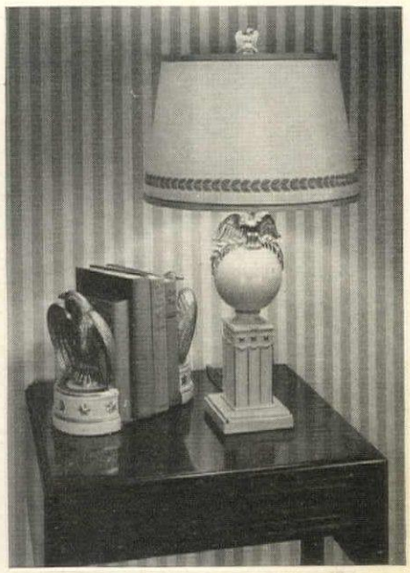
Café au lait and white combine in this china Oxford lamp with white silk-swagged shade; $7 at Bloomingdale. White and gold ram's head cornucopia for flowers, with gray marble base, $4.95; McCutcheon. China cigarette box with painted design, $5; ashtray, $2; Gerard. The oval Pembroke table costs $140



Montgolfier's balloon was the inspiration for this very unusual wall clock, of metal painted in swags of dull blue, tan and beige. Pendulum—or "basket"—is a gold eagle; the balloonists hold American flags. $115; Accessory Timepieces



Classic black and gold make a striking Federal group. The black and gold Mutual Sunset lamp has a gold and white parchment shade; $11; Altman. Lenox bookends, $30 pair; matching cigarette box, $8; both Georg Jensen. Classic marbleized-mat picture, $13.50; Altman. The Sheraton sofa table, $200

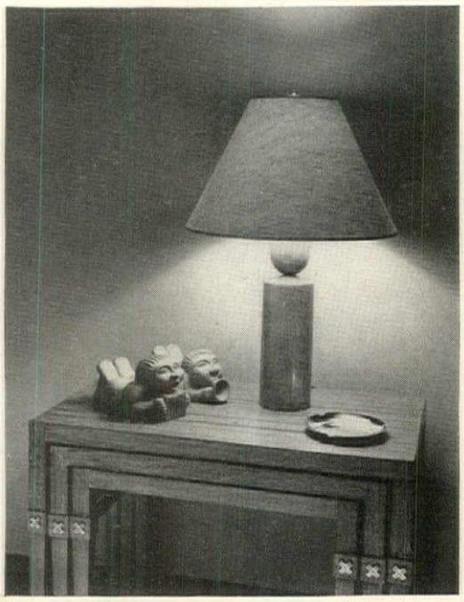


Stars and eagles are patriotic gold motifs on this cream china Tebor lamp, for $15; Macy. Equally national are the bookends—gilded wooden eagles on gold-starred white bases. They are $7.50 a pair, at McCutcheon. Mahogany dropleaf, $47.50

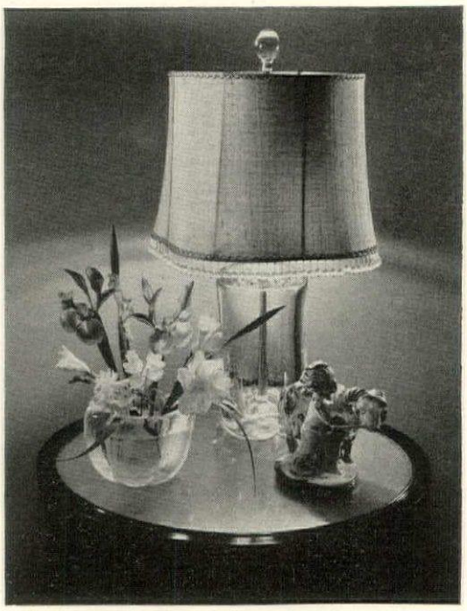
Brilliant accessories for Modern rooms



Undersea pastels color these plaster tropical fish with graceful swirling tails; $12 (no two alike); the starfish paper-weight, $2; Rena Rosenthal. English crystal lamp with blue-silk-fringed shade, $35; Gerard. Heavy crystal ashtray in "silvered" finish, $16; Orrefors Galleries. Pewter-top table, $39; all tables shown on this page, Sloane



Canadian birch, harewood ingrained, makes a simple modern Heifetz lamp with a handmade homespun shade; $12.50 at Wanamaker. Humorous terra cotta horn and accordion players, by an American sculptor, $6.50 each at America House. Nest of pigmented mahogany tables decorated with silver stars, $82 for three at W. & J. Sloane



In clover shape are both base and shade of this beautiful Orrefors crystal lamp, with gray raw silk shade and glass ball fringe; $86 at Orrefors Galleries. Orrefors crystal, too, is the "silvered" flower bowl, for $15. The Danish clay figure of child and ram is $30 at Georg Jensen. Mahogany table with an inlaid pewter top is priced at $39



Lacquer red is the cheerful shade of this gold-tooled leather desk set from Georg Jensen. The price of $15 includes pad, calendar, Standish double inkwell with glass pen-tray, rocking blotter and maplewood letter opener. Matching scissors set, $5; moiré-lined memo pad, $10; picture frame, $12.50. Bamboo-shape lamp of light modern wood, fitted with green and parchment-colored shade, $14.50; Tulsa Lee Barker. Chase "Cordovan" brass bowl for ivy, 50c at Dennison's



Swirled and carved wood in a light pigmented finish is this graceful lamp; the shade is cream with a cork edging. $23 from Sloane. The bronze group is hand-modeled by Laurits Christian Eichner and given a bright gold finish. The oval flower bowl is $19; the cigarette box with matching fluted sides is $18; and a set of three ashtrays is $7.50; all America House. Three tables, $82. (Other accessory pictures on page 61.)

VIRGINIA GARDEN WEEK

A festival which symbolizes American enthusiasm for fragrant gardens and ante-bellum homes

COLONIAL America comes to life—throughout Virginia, April 28th through May 3rd. Here you may visit stately homes designed by early colonists and set in fragrant gardens of old-fashioned flowers, shrubs and giant box trees. Garden Week is sponsored by the Garden Club of Virginia, whose former purpose has been the restoration of publicly owned shrines of Virginia. This year proceeds of the Garden Tour will be sent to the people of England, the ancestors of the original builders and designers of the estates.



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GARDEN AT ROSELAND MANOR, PHOEBUS



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"DO COME IN FOR TEA!" It's the popular way to entertain. And lucky the bride who owns a handsome Tea and Coffee Service in Community Plate*. The CORONATION pattern pictured on Mrs. Grant's tea table is regal and distinguished . . . a lifetime investment in luxury for only $85.50. A 3-piece Coffee Set (guests love coffee by the fire!) is only $46. And do see the other six Community patterns.

OTHER GIFTS GRATEFULLY RECEIVED

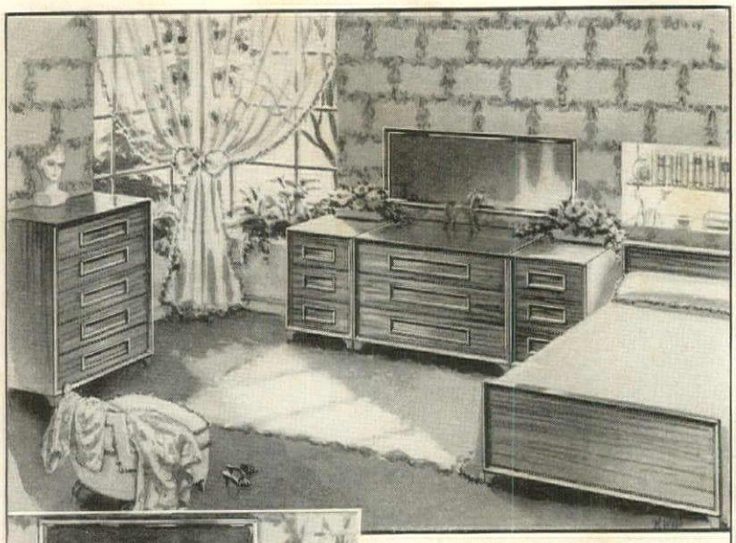
3-piece Tea Set	$38.50
Double Vegetable Dish	20.00
Bread Tray	10.00
Meat Platter	17.50
Salt and Pepper	10.00
Water Pitcher	20.00

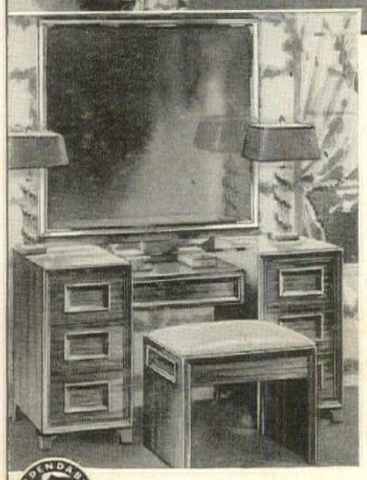
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Kling suite No. 290. Genuine American Walnut. Note small chests making additional dresser space and night table.

The decorative advantage of Modern is realized in this genuine American Walnut suite. The use of the small chests . . . the long mirror which can replace the regular mirror and other pleasing and different arrangements are features of this Modern suite.

A really modern suite which makes a smart comfortable room.

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Send 10c postage and name of your furniture store, and we will send you a booklet giving decorating plans for nine rooms—3 Modern—3 Eighteenth Century—3 Colonial—by Martha Hagan, famous Chicago decorator. Three rooms are illustrated. Also instructions on the care of furniture by an expert finisher—both lacquer and varnish.

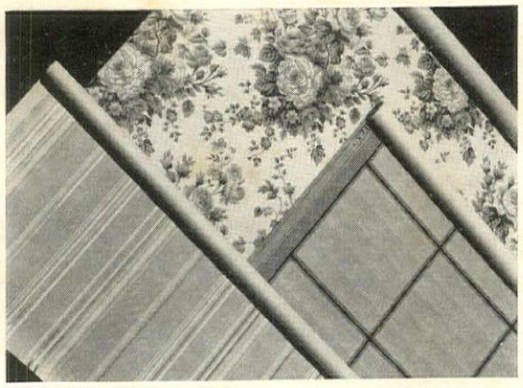
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The name of my local furniture store is:
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KLING FACTORIES

BATHING BOOTY, 1941

Pleasant addenda for the bath, ranging from bright fingertip towels to cheery walls



Splashproof backgrounds, three merry patterns (left to right): striped Wall-tex, pale, dusty pinks and silver; soft blue plaid Wall-tex with narrow black accents; both, Columbus Coated Fabrics. And (above) flower-sprigged Sanitas—a crisp white background strewn with brilliant flowers, from the Standard Coated Products Company



Guest equipment: Mary Chess bath set with mitt, soap, 4 bath oils, and fragrant cologne—and a chorus of pretty towels (left to right): Anita Gardner's two in buttercup handkerchief linen; Maison de Linge's two in white broidered with wild rose, and daisy; Leron's white one with blue bowknot; A. Gardner's huck. Kerk ballet soap

NYHOLM



Fun to own: Kleinert's rubber tub pillow for luxurious lolling, and again their quilted skidproof mat; a rubberized hold-all vanity tray and rose bath pillow; all, Lewis & Conger. For intensive scrubbing, we included Lord and Taylor's soap-filled floating mitt; Macy's rough loofah mitts; flexible body brush; Arden geranium soap



A blonde's great charm is her bright hair. She should always play it up. This room is a setting, a frame, that makes her hair lovelier and her skin luminous . . . powdery pastels based on a deep-toned Burgundy Floor-Plan Rug by Alexander Smith.

Entire contents copyrighted 1941, Alexander Smith & Sons Carpet Co., Yonkers, N. Y.

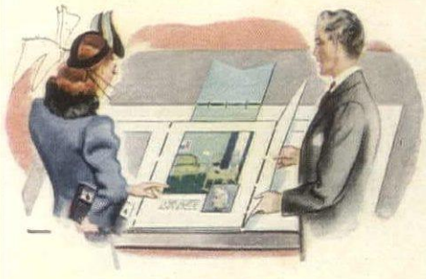
SETTING FOR *Sunshiny Hair*

HERE you see a blonde "wearing" a room. Yes, actually wearing it, as she would a becoming dress or the right hat. And she knows it does things for her, because she "tried it on" before she bought it.

This is an exciting new idea in decorating called Colorama . . . and it simply means being as smart about your room backgrounds as you are about your clothes . . . choosing your best shades, whether you are blonde or brunette, brown-haired, silver-gray, or red-head . . . keeping away from those that do nothing for you.

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HOW TO "TRY ON" ROOMS WITH THE COLORAMA SELECTOR



This Colorama Selector, at most department and furniture stores, enables you to create an endless variety of flattering color settings for yourself. Whatever your coloring, this is the way to choose rugs and carpets. The stores have a wide selection of plain colors and figured carpets *for your own type* in both Alexander Smith Floor-Plan Rugs and Custom-Cut Carpets—sizes to *fit* your rooms —prices starting well below $50.

In room above, Floor-Plan Rug No. 177, one of many patterns for blondes in our Colorama Group.

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PLEASE PRINT NAME AND ADDRESS

Type_____
(Indicate blonde, brunette, brown, red-head or silver-gray.)

Address_____

City_____ State_____



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BOOK REVIEWS

Comments, pro and con, on the season's collection of new books for house and garden lovers

General interest

A HOUSE FOR THE WEEKENDS, by Virginia Kirkus. Illustrated. 252 pages. *Little, Brown & Company, Boston, Mass.* $2.50

The author of this very practical and yet intriguing book has not confined herself to personal experiences in country living, though these form the basis —the springboard, as it were—for her text.

She tells of her own considerable adventures in leasing, buying and furnishing weekend homes, and of living in them too. To this, however, she adds the wisdom gleaned from studies of other places, possessed by members of the vast army of weekend commuters. The possible problems of every reader are pretty thoroughly covered by the simple expedient of listing at the close of each chapter the items which should be considered by the prospective weekender. In the chapter on selecting a country home there are suggestive notes to be used by those who are about to buy. By checking one's various necessities—accessibility to transportation and utilities; type of acreage; and other details of the site such as trees, and view; desired type and condition of house, etc., etc.—it is easy for the hopeful purchaser to say "No" to a real estate man whose offerings come too far below par.

Economical suggestions on plumbing, heating and water supply installations will be welcomed by those who feel the part-time country home is too hopelessly expensive for "the likes of them". Even such matters as furnishing possibilities and the needed number of towels and sheets for each member of the family are covered.

The chapter on weekend housekeeping has a number of valuable tips on streamlining meals, though some readers will not agree with the author that "canned chicken chow mein with all the fixin's is a dish for the gods". Somehow or other stews containing meat or poultry come out of a can tasting like nothing that any epicure wants to eat. Canned hot tamales are another controversial item mentioned for the emergency shelf.

But, just as many of today's city dwellers have never eaten sun-ripened fruit and vegetables, probably others do not know real Oriental, Mexican and other foreign cooking at its best. To make up for her strange taste in canned goods, Virginia Kirkus is most meticulous in her lists of staples and specialties for the pantry shelves. These will be especially helpful to stag weekenders and business or professional women whose housekeeping experience is limited. In the opinion of this reviewer, canned orange juice should be a desperate emergency ration rather than a staple, but perhaps it is suggested as a sure cure for persistent uninvited guests.

There is a practical chapter on gardening and another on "Guests, Pets and Pests"—and of course the volume closes with a weekender's calendar. Readers will be pleased to note that the author is a devoted student of HOUSE & GARDEN. This devotion must have told, for *A House for the Weekends* shows an unusual grasp of the problems facing those who are desirous of living in the country for a part of the year. It is an interesting book and a helpful one, telling "how" without being one bit superior or didactic.

YOUR HOUSE IN THE COUNTRY, by Henry and Eugenia Mins. Illustrated. *Simon & Schuster, N. Y. C.*

In these days, there is a book—or a score of them—to tell us how to do almost everything. A few years ago adventurous souls purchased ground or deserted farm houses in rural districts and struggled through the problems of creating country homes. Today, many of these adventurers are telling others how it ought to be done. *Your House in the Country* is designed to answer most of the questions and solve a host of the problems which face those who wish to build or remodel far from city noise and dirt.

There are hints on "the art of house hunting", how to select a good site and what may be expected from a rural community. Though there is a general discussion of both building and remodeling, with advantages and disadvantages of each plan listed and considered, the emphasis is laid on remodeling. Simple but adequate little line drawings or plans by the authors illustrate many points such as the introduction of bathrooms where none were before, and the widening of narrow old-fashioned windows to conform with the present century's yen for sunlight. Water systems, heating systems—even fire extinguishers—are not forgotten.

Under the chapter on grounds and buildings there are suggestions about garages, guest houses, barns, workshops and tool sheds; walks, fences, swimming pools and game courts. The grounds, the garden and the orchard are included.

The problems of closing a country house for the Winter and of opening it again in Spring have their places and the reader is even told how to rent the place efficiently, without losing most of his possessions in the process.

The chapter on country living is a good touch, for too many city dwellers move to the country in hot weather only to continue the usual round of bridge and dancing in new surroundings. Another chapter on "Country Amusements" supplements this.

Hints on country meals will come in handy, as will also the section on entertaining, especially for those who are apartment dwellers in Winter and who therefore fail to realize the difference in technique under country conditions.

"Relations with the Country People" could be of help no doubt, but I wonder whether any book can teach one how to meet his fellow man on terms of mutual respect. It is to be regretted that city dwellers have reached that stage of "civilization" where they must be

(*Continued on page 47*)



Fieldcrest TOWELS-OF-THE-MONTH

For exquisitely smart towels, beautiful in color, soft and thirsty in texture, go straight as an arrow to Fieldcrest's "Towel-of-the-Month" in your favorite store. The four towels in the illustration are only a few of the many Fieldcrest beauty-winners. No matter which smart pattern it is, the Fieldcrest towel featured in your store as the "Towel-of-the-Month" is sure to be of the very finest quality . . . superbly styled and delightfully inexpensive.

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BOOK REVIEWS

(Continued from page 44)

educated in so many words in the art of getting along with their neighbors, but the notes are good!

CHINESE HOUSES & GARDENS, by Henry Inn & S. C. Lee. Published by *Fong Inn's, Ltd., Honolulu, Hawaii.* $5.00

For students, architects, modern home builders and people interested in the Chinese arts, *Chinese Houses & Gardens* by Henry Inn and S. C. Lee provides intelligent insight to real Chinese homes.

Mr. Inn, a connoisseur of Chinese arts, traveled widely through China and visited many homes to gather his living record (242 illustrations) of Chinese backgrounds.

One-half of the book is devoted to conscientious contributions by his colleagues at the University of Hawaii, each an expert in his field, on Chinese symbolism expressed in building and gardening. Part II contains a wealth of fine drawings of architectural details.

This book promises a sense of fine appreciation of the living beauty expressed through a subtly symbolic and decorative art which is a vital part of the cultural inherence of the Chinese people.

GARDENING IN POTS

A custom inherited from Italy and Spain and useful here—A good potting mixture

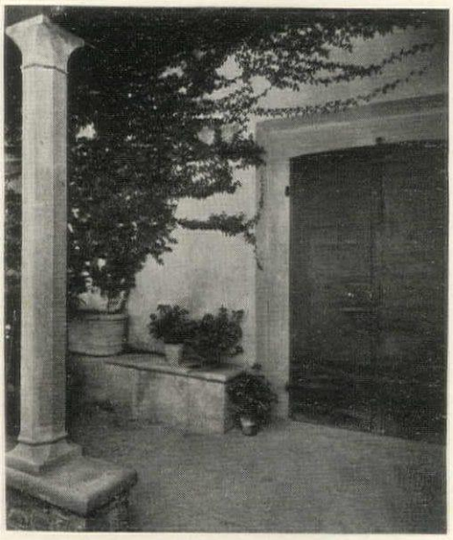
IT IS ONLY natural that Italy and Spain, which received their gardening heritage from the Near East, should practise pot gardening so skillfully. From them the custom descends to gardens in other parts of the world, especially those in mild climates. However, even in the North it can be carried on easily.

The ubiquitous geranium and the hydrangea in its green tub are obvious solutions. *Sedum spectabile* Brilliant, when planted three to a tub, makes a valiant pink display in Autumn. Lilies, too, can be grown this way for terrace and porch decoration. Indeed, the number of bulbs and plants, both annual and perennial, that lend themselves to pot culture are legion. Massed potted plants at the ends of terraces or rising on shelves within the Summer porch are considered fashionable today.

A mass of gloxinias in assorted colors, the fragrant white funnels of Peruvian lilies and the wayward growth of nicotiana to throw its flower fragrance on the evening air would make an exceptional picture. Tuberous begonias in pots are not to be despised, either. Another fragrant night bloomer which is most suitable for a terrace tub is hemerocallis Calypso.

For this purpose a succession of flowers must be mapped out, so that bloom is provided from June until the killing frost of October. Have a collection of interesting and unusual pots in which these terrace decorations can be grown.

Whatever the pot, it should be sound, clean and be provided with ample drainage material. The average run of plants chosen for pot culture are satisfied with a mixture of 1 part sharp sand, 2 parts loam, 1 part leaf mold or humus; ½ part dried cow manure and 1 five-inch flower pot of bone meal to each bushelful of the mixture.

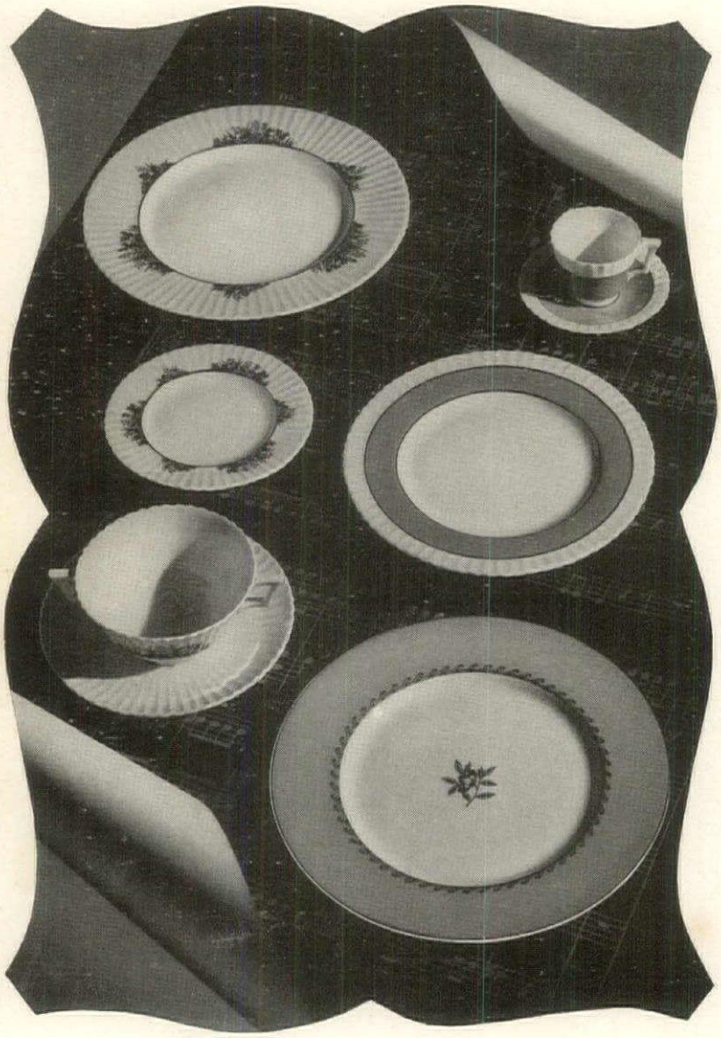


California and Florida have adopted the Italian style of pot gardening, which seems to follow the rule of never letting a flat surface exist without its own bright cluster of variegated potted flowers



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RE-VAMPING A SIMPLE

Elizabeth Lounsbery tells how she remodeled an ancient custom-house, now her Summer home

EVERY city dweller sooner or later feels the urge to escape from it all and hie himself back to the country for a glimpse of leafy green and a deep breath of real fresh air.

We wanted to be near the water, too, if it was humanly possible. So imagine how lucky I felt when we found the "Eyebrow", the ancient custom-house at Noroton, Connecticut, which now serves as our Summer home. Perched on the side of Good Wives River, a dreamy inlet which winds towards the Sound, it beguiled us from the first day we saw it.

Before our arrival, the house had passed through many stages of occupancy, and when we took it for our home it still showed the ravages of neglect and dubious decoration, although plumbing and electricity had been added. The first thing we did was to consult an architect; we wanted an expert to check on heating and water supply, and to save us the folly of penny-wise mistakes.

Winter storms, if allowed to beat upon unpainted boards and shingles, soon rot them away. They would, therefore, have to be protected with a coat of paint from time to time. Likewise the inside of the house would be closed for many months. This meant that walls were sure to be stained and discolored from dampness; and coats of paint for floors and woodwork would be required periodically, too.

Not only the upkeep had to be considered but also the expense of furnishing a second house. This we solved browsing through friends' attics—and second-hand shops. A Victorian bureau, for example, relieved of its small shelves and carvings, became a bedroom dresser. Chairs were painted to match and covered in giddy flowered chintz. Reproductions of old color prints, in simple molding frames, we found to be an inexpensive trick; and a bargain remnant of flowered chintz, framed, spruces up another room.

As this tiny house does not aspire to halls, one comes immediately into the dining room. Owing to the covered entrance porch, this room is somewhat shady, so a sunny yellow seemed a logical choice of color. The original siding walls were carried out in these tones, the knotty plank floor deep brown.

The furniture here was painted a brilliant green, except for the mahogany cupboard; hollyhock chintz was used for curtains and for the screen, which shields the kitchen door.

Upon the walls of the dining room are hung sporting prints. And a constant source of amusement is our ship model in relief—made with great pride by an old ship's carpenter, with both flags flying against the wind atop the masthead, in the wrong direction!

The guest room, next door, wears a gay rosebud paper that cost less than

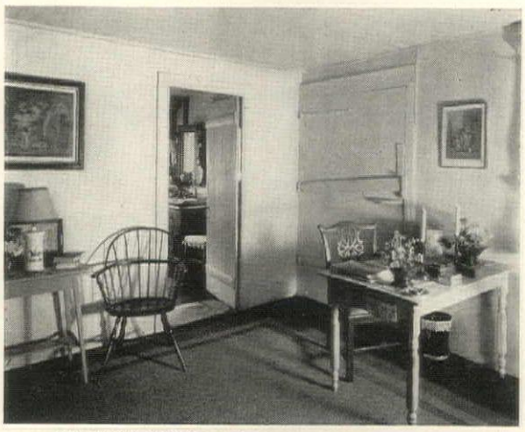


"THE EYEBROW", OUR SUMMER HOUSE AT NOROTON



GRANDMOTHER'S FOUR-POSTER IN MY BLUE BEDROOM

NEW ENGLAND HOUSE



ORIGINAL BEAMED DOOR IN THE LIVING ROOM



MY VICTORIAN BUREAU REMODELED AS A CHEST

20c a roll. Soft rose-colored sunfast material and dotted Swiss curtains comprise the window treatment, and a rose-patterned chintz, of long service and frequent tubbings, is used for the settee and cushions. This seemed just the place for great grandmother's bureau and gilt-framed mirror, with an old-time mahogany rocker to supplement the mahogany daybed. On the warm gray floor are rag rugs.

The kitchen beyond repeats the dining room's yellow scheme, with a flag-blue floor for accent. This contains a coal range for cooking as well as heating the house during the cooler weather, and an oil stove which is its Summer alternative. An easily operated oil heater for hot water we find another indispensable adjunct.

The pantry, off the kitchen, is really a passageway leading to the stairs, but it serves as a general storeroom, and holds the icebox too—as the house is without a cellar. Only an open foundation is below. This is lined with rocks over which the tide flows at regular intervals, in the manner of a boathouse. And sometimes the water rises so close to the level of the porch that one feels he is in a boat rather than a house.

In furnishing the living room, I used a soft yellow again in an inexpensive plain wallpaper, as the wooden walls were too cracked for paint. This makes a very desirable background for color prints and for the old mahogany furniture, which I was lucky enough to inherit. The other pieces, such as the kitchen table, which serves as a desk, and a large armchair, are painted yellow. Tobacco brown slipcovers piped in yellow, and creamy ruffled organdy curtains at the windows, give a sunny effect. A simple woven rug is brown.

My bedroom opens off the living room on the water side. Old mahogany furniture includes a four-poster bed, a dressing table, a bureau and comfortable chairs, together with hooked rugs from Cape Cod. I am immoderately fond of blue; it was my first choice for the inexpensive wallpaper, and the gay curtains and chintz.

Flower studies are the only pictures, unless one counts the pleasant views through my three windows—land-locked water vistas and a glimpse of our neighbor's garden.

Upstairs are two comfortable bedrooms done in cool shades of green, a bathroom, and a spacious open attic. Here the flotsam and jetsam of the house is stored. Only those accustomed to the city apartment closet can fully appreciate the luxury of a roomy attic.

As to the exterior, there is really nothing to distinguish it architecturally from the schoolboy's drawing of a house, and yet it has a certain prim charm: fresh white paint and dark green shutters, flowering window boxes, and—on the roadside—a privet hedge behind the crisp white picket fence.



Color and Charm

in the Early American manner

The American heritage of home decoration is made up of contributions from many lands. Colonists of various races and customs brought to this country the pieces of furniture they cherished most, and as they made their homes here, the influence of their native lands persisted in their new-built furnishings as well.

Although centuries have passed, the charm of America's early backgrounds has been maintained by generation after generation of home makers. Early American styles are the perennial favorites because they express the American spirit — gay and colorful, yet practical and sturdy.

All the charm of these styles is available for homes of today in genuine Whitney Maple. Your Whitney dealer will be glad to show you exact reproductions and adaptations of museum pieces built and finished according to the standards of early craftsmen.

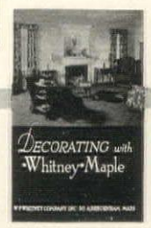
ILLUSTRATED

In Room Scene: #467 New Orleans coffee table, $26. #3822 love seat, $121, (cover extra); #6141 Keene sewing table $28. #477 chest-on-table with Early American decoration, $96.80; #7258 Rhode Island splat-back chair, $18.

Below: #473 dough tray with Early American decoration, $40.00; #7280 Andover chair with Early American decoration, $18.60.

★WHITNEY★ *Maple*





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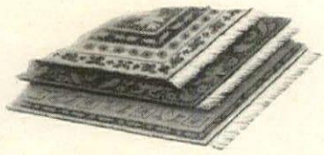
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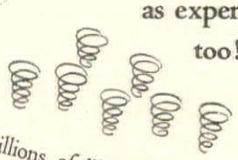
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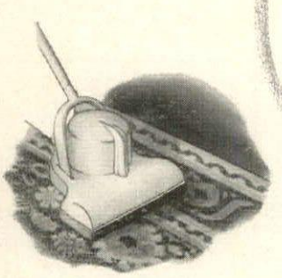


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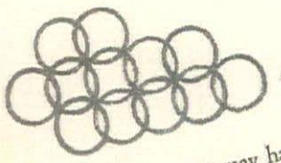


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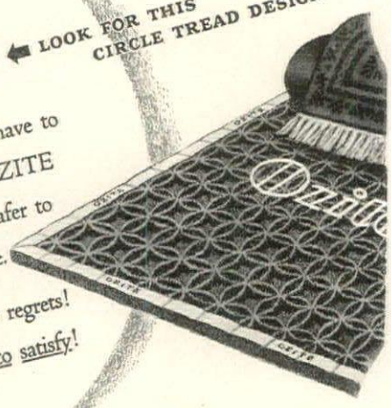


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OUT OF THE

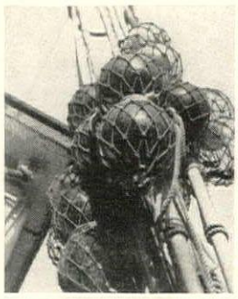
A fascinating hobby—collecting glassball buoys—becomes a successful decorating art

THE strange things that come out of the sea are a perpetual fascination to people living in any locale. Those who live inland can and do dream of the ocean, the great rolling swells, and the occasional cargo that the waves bring in . . . flotsam from other shores, jetsam from unknown ships, or evidences of undersea life.

For one in search of a hobby, for a collector, or for the incurable romantic, there is perhaps no pursuit so engrossing as that of looking for those lovely translucent glassballs which occasionally float over to the western shores of this country from the Orient and are left by the tide half-buried in the careless scallops of yellow foam and small debris on shallow beaches.

If you were to look at a map of the state of Washington, on the Pacific Ocean side are such names as Copalis, Moclips, Taholah, Cohassett, Sequim, La Push. And, further south, more comprehensible names: Grays Harbor and Willapa Bay. In any of these places you might find some of these glassballs, but you would probably have to make round motions with your hands and ask for "those glass Japanese fishnet floats, you know, that are found on the beach."

That "found on the beach" is a slight fallacy, as concerns non-beachcombers. For, out of some dozens of balls which I have collected, only one did I actually pick up from the beach, and that looked

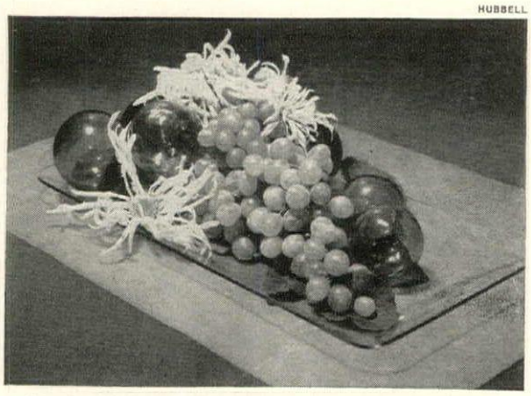


GLASSBALLS—JUNEAU, ALASKA

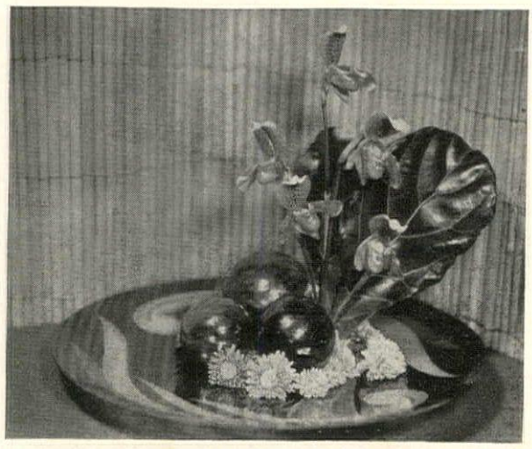
so much like a light globe that we passed it by. But the sun behind it on the brilliance of the wet sand made it look extraordinarily round, so we went back. It was an almost white ball, about the size of an orange, and surely more mysterious-looking than most of those which I had acquired already. It was even more important to me than the huge amethyst one which I later found, in the teeth of doubting opposition which assured me, almost unanimously, that there was no use looking as they "hadn't ever seen any purple balls, or pink ones either."

Probably you wonder what the balls are for. Originally, of course, they were buoys on fishnets. But when you find them, you might call them simply bibelots and put them in the category with purely decorative objects. However, they are actually useful, as you shall see by following my story.

HUBBELL



GLASSBALLS, GREEN GRAPES, SPIDERY CHRYSANTHEMUMS



JAPANESE ARRANGEMENT—WITH ASTERS AND LADY SLIPPERS

PACIFIC OCEAN



GLASSBALLS AND GARDENIAS



WITH DRIFTWOOD AND SEA-MOSS

You can use these glass bubbles for flower arrangements, primarily. A flat bowl with three or four small glassballs laid in it does admirably as a bouquet with the addition of one lily, or one piece of vine, or a couple of sprigs of some weed you've picked on the way home. Or, if you own a deep and large glass bowl, float a few balls in it, and let the flowers come up above. For very modern décor, one large fishball set on a white carved base is quite perfect, particularly on a round table. Or a battery jar half full of water and half full of balls is interesting, for the balls try to float, and you might put one large flower under them so that it would be held down and could be seen through the jar.

At Christmas time, nothing is more adaptable than fishballs for decorations. A large silver bowl of them in the center of the table sets the mood for one's other plans. Or they may be hung from a high doorway by silver ribbons; or they would serve successfully as Christmas-tree decorations, hung by silver wire from the green branches of a pine or spruce.

If you've got this far and still do not know what a glassball looks like, perhaps I should tell you. They are nearly round, and usually with a thick blob at one end where the glass-blower left off. Hand-blown, of course. In size they vary from the dimensions of a large plum, up to sixteen or eighteen inches. Very infrequently they are found as large as twenty inches or two feet in diameter; these latter are distinctly rare and difficult to acquire.

The colors are the most enchanting aspect and the most exciting for the collector. Ordinarily most balls are a dull blue-green, much the color of the sea on a cloudy day. Sometimes one finds a ball which is insistently blue, a pure sapphire blue, perhaps bubbly in texture, or perhaps nearly clear. Also there are balls in dull greens . . . pale bluish-green, olive greens, or dark green. And yellows, too—not clear yellow but more on the chrome side. Vaseline-colored. And, out of some fifty or sixty balls collected from the Pacific Coast, I have found two brown ones, of such a dark brown that they could be seen through only if held against the light. White balls are much prized, both because of their rarity and because they are especially adaptable for tables.

The purple balls deserve a paragraph to themselves. Usually known as amethyst, these are pretty gorgeous and range in tone from palest pink to a deep purple color. The tales of the origins of these amethyst balls vary and are here set down for what they are worth.

The first and most-often-heard explanation is that they were floats from the emperor's fishnets, and therefore royal property, almost holy. In fact, it is said that any one possessing one of these purple balls would be subject to capital punishment. One imagines the emperor's fishnets with necklaces of amethyst balls bobbing gently on Oriental waters, and then one is obliged to picture a most terrifying storm in order to think of such high wind and waves

(*Continued on page 52*)

THROUGH THE YEARS...

A FERGUSON Product

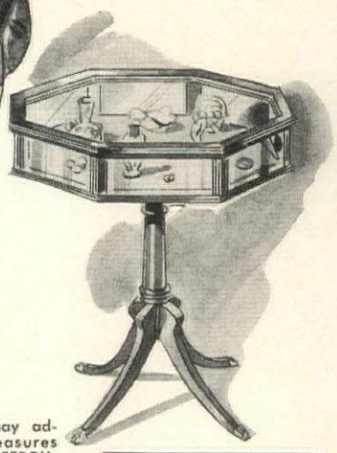
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OUT OF THE

(Continued from page 51)

that the royal nets would have been left to break up or break away entirely and drift about, dashing themselves on rocks, traveling miles up and down with the inter-continental currents, until the day when an occasional amethyst ball would be found on the shores of the United States. So, if you like to discard this theory, consider the next one (which, to our mind, is more logical).

It has been explained by fishermen that, though nets are spread out in the ocean in, roughly, a circle, when it comes time to pull them in, the men take hold and start dragging from four points, which would correspond to the four corners if the nets had been spread in a square instead of a circle. And, in order to mark four points on the great circle of net, with green water rolling over the whole, floats and all, they use purple floats at these four points, so that they will know where to start dragging in the nets when full.

Rare amethyst balls

Considerable searching has not disclosed any other explanation of the scarcity of the amethyst balls. And they are rare. One fact is that the Orientals blow them for their buoyant propensities only, usually caring nothing for the color. Most of the balls are blue-green for the very simple reason that the commonest and cheapest sand used by glass-blowers turns out glass of this color. One may assume that imperfections in the sand cause the browns and the yellows. It is possible that a pale blue ball with a blob of sapphire on the finishing end may originally have been all sapphire, but, having drifted up and down so many thousand miles in the sun and in the salt sea, the color has faded into a light blue except where the glass is thick in the one spot.

If you remember, we used to be told that the explanation of the pale lavender panes in some of the very old Colonial houses in New England was that the glass had been in the windows so long that it had turned to lavender by the action of the sun. But since that time, scientists tell us that this is not so and that the lavender tinge was due to some imperfection in the glass itself originally and had nothing to do with the years that it had been exposed to the sun. So it is permitted to think up one's own reasons for the various shades and tints and what influences might have acted to create the resultant glass as we see it.

The adventures of a glassball

The amazing thing is that these glass-balls ever come across the Pacific at all. There are rocks on which they might have been smashed, and undoubtedly a large percentage of those balls which float loose from the nets are broken on rocks or against small islands. After an adventurous ball's arrival on the Pacific Coast, it is rolled up and down the sand ceaselessly and ground down into the sand with each wave, until some wave of greater magnitude tosses it up on the sand clear of that tide. Winds which have fought the ocean breakers, and which pile up huge dunes along a sandy beach and can keep up such a constant drift of sand that one has the feeling of a desert with its shifting heaps . . . winds bury many balls under inches or feet of debris, sand, and driftwood. So you see why there are few balls that actually come to light, and why many of those which are found have deep scratches or perhaps an even sand-blasted effect from weeks of grinding between the sand and the waves. White balls have a frosted look when so sanded.

It is said that along the coast of Canada, between the United States and Alaska, along those many miles which are not accessible by road, and into whose bays no ships ever come except an occasional Summer pleasure yacht to anchor for a day—along this coast



NETS AND CORAL OUT OF THE SEA

PACIFIC OCEAN

there are supposed to be places where the tides have in the course of years thrown up balls which have stayed there intact. And future tides have added to this pile, so that now, if one knew where to look and how to get there, one might come away with gunnysackfuls of glassballs in all sizes and colors. I should like sometime to investigate the Queen Charlotte Islands and Duke Island.

For the layman and his probable success in this search, the Winter or Spring is best, for then occur higher tides, higher winds, and fewer people bent on the same or similar missions. Winter storms cast up the larger percentage of all the glass buoys which land in this country.

In with the tide

People who live on the beach find most of the glassballs which are available. Early morning clamdiggers along the beaches of Washington and Oregon find many.

One man, who lives on Grays Harbor and works in the lumber mills at night, walks home via the beach every morning at 4 o'clock. This is the perfect time to find the balls, for it is just light enough to see what has come in during the night and still too early for vacationists or children to be out. This man carried, habitually, a gunnysack on his shoulder, and often found one or more of the balls on his three-mile walk home. Sometimes, he told me, he found so many that he did not bother to pick up the small ones, the tiny lemon-sized ones that are particularly advantageous for small bouquets and table decorations. He found in one morning eleven large balls—eight-inchers or more—and forty small ones. But this was most unusual, and it must have been a mighty storm the previous night in order to roll in so many out of the way of receding tides.

If you are an amateur, you may look in vain for balls on even a tempting and deserted beach—yes, and even early in the morning. For you might not know one when you saw it. They are seldom shiny and seldom *look* round. Often buried in the sand, sometimes half-covered with chips and the mass of pulp that breaks off log rafts, they are not noticeable on a mile of wavy, brilliantly-shining sand in the daytime. Also, the balls are gray with sand and dirt, and probably half-covered with purplish barnacles. For, floating about one-third down in the water, and with the heavy part always down, they stay in that position in the ocean and acquire barnacles, mussels, and all the usual sea-growing mossy things that attach themselves to anything solid under water. This stuff can easily be cleaned off with a stiff brush when the ball is wet.

Oriental markings

When you find an old beachcomber, or a fisherman, or some other person who picks them up incidentally and keeps a barrel or box of them in the shed, the balls look rather unattractive; but if you hold them up to the light you will find the most enchanting variety of colors, some with vari-colored swirls in them and some with strange foreign marks on them. You look them all over and buy those you wish, then hurry home at top speed to scrub them and find what colors they really are. You will find Oriental marks on some, which might be the maker's name, or, unromantically, simply the size of the ball. Probably, if you find three Japanese characters in a row on a ball, the first character is a trademark, the second the name of a salesman of fishing gear, and the last the name of the village where the ball was blown. Once in a long while you will find one with the hammer and sickle emblem on it—Russian, supposedly. Although usually frankly hand-blown glass and roughly round in shape, there are a few balls of the size of oranges which have been blown into molds and stamped with the number "3"—again Russian, I am told.

A ball which I should like to have seen was one found by a garage-man at Grays Harbor which, according to him, "was so large that it would not go into a washtub." Unfortunately I could not find out how large a tub he had in mind, but I still think it must surely have been a larger ball than any I had ever seen.

Glass "buoys" these balls should probably be called, for they were each originally tied in a small mesh net, affixed to the upper edge of a great dragnet, and acted as a sort of buoyant necklace to hold up the net while weights held down the lower edge of the net. Larger balls, or buoys, must have been used on the heavier nets.

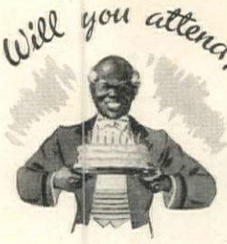
Diminishing supply

The origins of the balls seem to have been in Japan mostly: the Burrard inlet, the Okhotsk sea, and the small islands where shrimp trawlers spread their nets. Also the floats were used on driftnets for salmon, shark, crab, and cod. Although Japanese fishermen began using glassballs as buoys about twenty years ago, they are becoming more and more scarce. Soon they may cease to be found at all, for these fishermen have perfected a paper float for their nets, and this is found to be cheaper and easier for them to use.

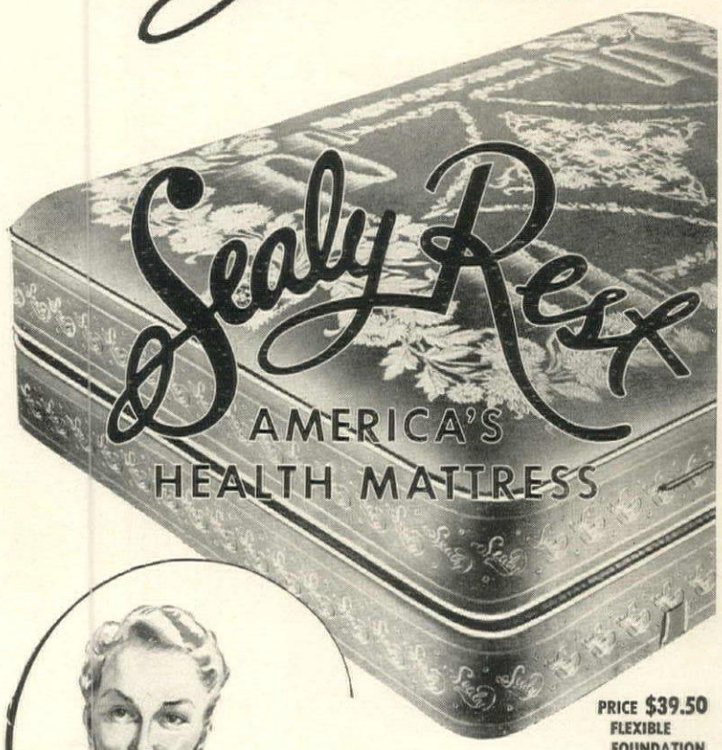
As for the time it takes for the glassballs to come across the Pacific, natives in small towns on the seacoast say it takes years. The Oceanographic Laboratories of the University of Washington have made some study of these balls for the purpose of determining currents and tides, and they say that there is no data whatsoever on the length of time it takes a ball to come across. It might be months, or it might be years if the route were very circuitous. Currents in mid-ocean might carry the ball many thousand miles north; then through a series of vicissitudes and finally many thousand miles south; and after drifting dependent upon chance and the winds and how deep in the water that ball floated, it eventually lands, if unbroken, on the American continent somewhere.

If you wonder how a hollow glass ball with no opening in it can have water in it (and this does happen), I will try to explain. It is because the ball happened into a northward-sweeping current which carried it up to the

(*Continued on page 66*)



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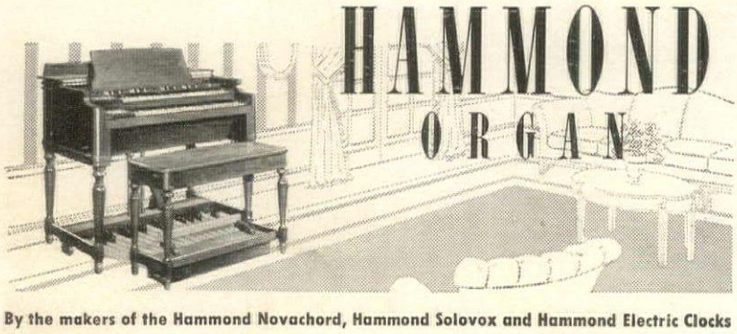
Yet the Hammond is as easy to own as it is to play! It will be placed in your home with a down payment of only $150 —the balance on convenient budget terms. And a course of FREE lessons will start you playing immediately.

The Hammond occupies no more space than your favorite lounge chair . . . and, with its full range of glorious organ tones produced entirely by electricity, there is no tuning expense . . . no costly upkeep.

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By the makers of the Hammond Novachord, Hammond Solovox and Hammond Electric Clocks

TURNS WITH BREAD

A quota of pick-ups for Easter tables and the menus you'll plan thereafter

WHAT with Spring in the air and Easter in the offing, it is a wise hostess who has a trick or two up her sleeve to amuse both her family and guests. It might be a simple trick such as spreading maple sugar cream instead of syrup on the Sunday flannel cakes. It might be as complicated as ordering that Easter "cake" below well in advance of the day. It might be any or all of the lifts and ideas on these two pages



Russian Easter cake (left) or *paskha*—actually a sort of molded cheese of sweet cream and butter, flavored with brandy, maraschino. Gay finale to the holiday luncheon, it's a tradition of the Czars. 1 to 5 lb. sizes, $1 per lb. Some are on hand but it is better to order 4 or 5 days ahead; at the Russian Tea Shop



Foretaste of Spring (right). Golden orange-blossom honey and tart, sweet cherry conserve by Cresca in little "tasting jars", just breakfast-tray size, two for 25c. The larger jars, 39c. R. H. Macy. Serve with a huge crusty brioche such as this one



Quick perker-uppers (right). For lamb, Cooper's English Mint sauce, 8 oz., 60c. And to try with almost everything else, the fiery new "1812" sauce once served to Andrew Jackson, 4 oz., 60c. At Maison Glass. Pepperidge Farms ready-made stuffing, already seasoned; enough for 5-lb. fowl, priced at only 15c



Vichyssoise (right) the delicious potato soup—delicately flavored with leeks —that is so much trouble to make for yourself, yet so good to consume. For a creditable version try this one put up in a tin by Dorset enough for 4, 50c at Hammacher Schlemmer

KNIFE AND CORKSCREW



Old-fashioneds, pronto (left). Because most of your guests like them, a good idea to keep their mixings handy; Old Overholt bonded rye. Hammacher Schlemmer's: Raffetto orange slices, 45c; Au Gourmet stem cherries, 35c; Dole pineapple gems



Spring cooler (right). For the first warm, lazy days, try this: fill a glass with Rhine wine and Seltzer, half and half, add ice and a sprig of mint. You don't need a costly vintage wine for delicious effect. To wit: Taylor's New York State Rhine wine; at Lexington Liquor Shop. All glasses on this page, from Ovington's



Brie addicts (left) will want to know about this new domestic version, made by a colony of French experts in California. Its flavor is high, its consistency divinely gooey and its aroma temptingly pungent. The 14-oz. box costs $1; found at the Maison Glass

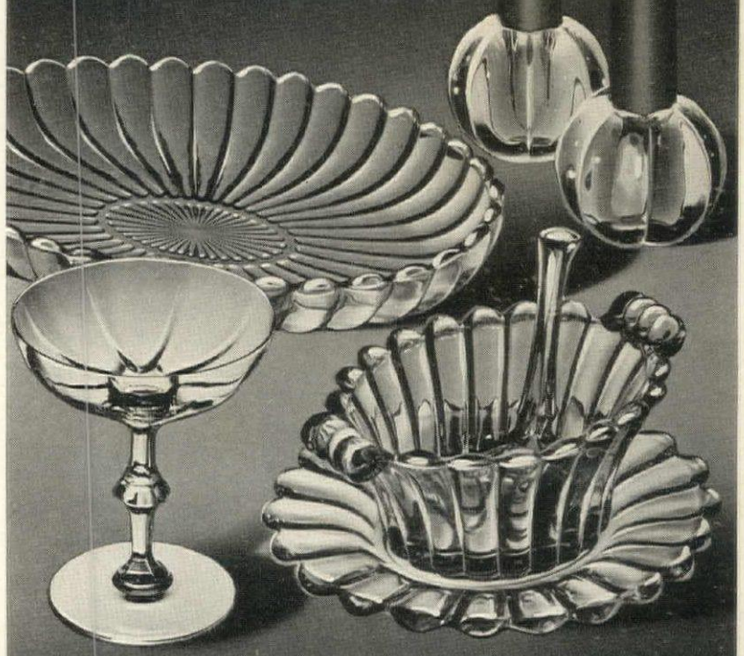


American apéritif (right). Nice idea for prepprandial sippers, or as an alternative for sherry, is this "Appero", new "apéritif wine" made and bottled in New York. Similar to the French Dubonnet which is growing rarer daily, it is pleasing, sipped straight or as a cocktail, half gin and half Appero. By L. Ardin



Vermont maple sugar (left). Delicious as maple sugar cream to spread on hot cakes or ice cream, 2-lb. pail, $1.10. Or as pure maple syrup, in pint crocks, ea. 75c. Or in lollipops as an Easter treat for moppets, ea. 10c. Min. mail order $2. America House

Heisey's brilliant
CRYSTOLITE
is always in good taste



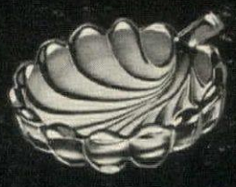


● The simple lines of Heisey's celebrated CRYSTOLITE Pattern cause your eye to linger fondly on it and your touch thrills to its fine texture. The uniformity of luster and sheen in this serviceable, beautifully styled pattern make it an outstanding favorite, everywhere. It is deftly moulded and finished by expert hands to reflect lights in sparkling, shimmering beauty.

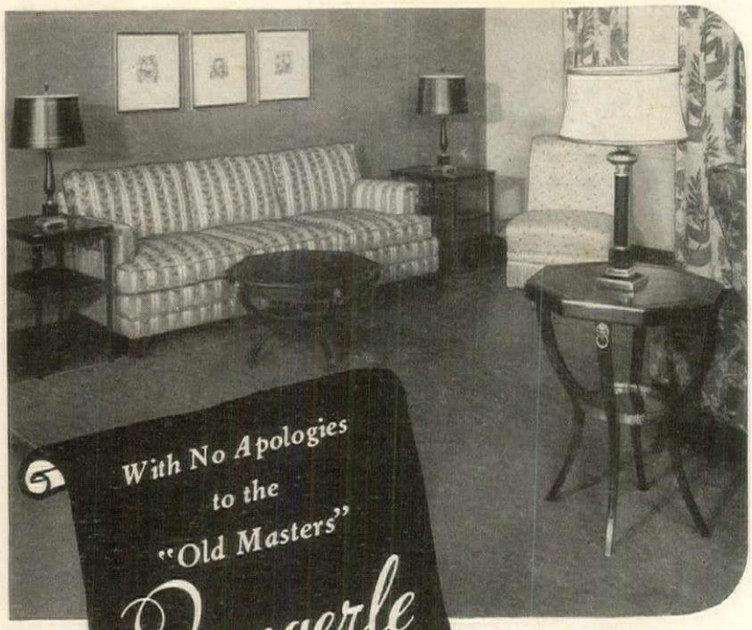
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Regency Cocktail Table
17 inches high
End Table
25 inches high
Lamp Table
29 inches high
All with hand-tooled tops of genuine top-grain leather

Choose a ZANGERLE TABLE for your home. Choose it to place beside your favorite chair or sofa and know it will "serve with distinction." Choose it without reservation because *Zangerle Tables* are Quality Tables designed with perfect fidelity to the style standards of the 18th Century Craftsmen. Each piece in this Regency group is constructed of genuine mahogany, hand rubbed to a perfect finish with top and shelf of figured mahogany. It is furniture that should be expensive—but isn't.

Regency Occasional Table
29 inches high
Top figured mahogany

Lamp Table
28 inches high
Antique brass gallery on shelf

Cocktail Table
16 inches high—with or without glass top

Chairside Table
24 inches high—Antique brass gallery on shelf

Console Table
31 inches high
Antique brass gallery on shelf

The famous Guardsman finish "guaranteed by Good Housekeeping Magazine" against beverages and hot dishes is used on all Zangerle Tables.

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CHICAGO SHOWROOM — 1682 Merchandise Mart

HOLLYWOOD

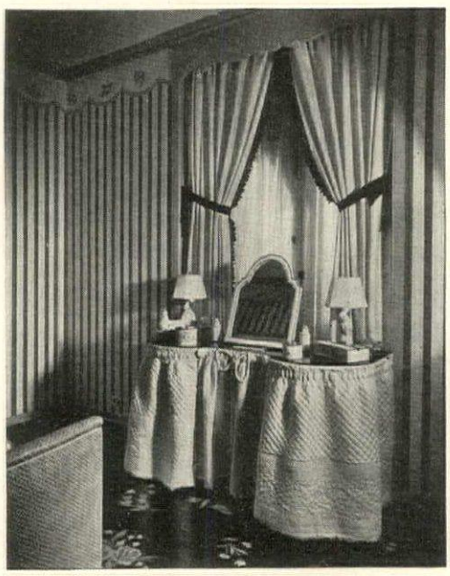
Dressing tables tailored and feminine which reflect the personalities of Hollywood stars

FANS may well note these five dressing rooms and powder rooms in prominent movie-colony homes, for they incorporate many a new idea well worth adapting. Lighting, as one might imagine, is in all cases of primary importance—and should be—for a feminine daytime *maquillage* applied without benefit of proper lighting sometimes produces a more than strange effect! And as for the masculine contingent, good light—for a properly manœuvred necktie—is highly conducive to good temper.

Note, too, the use of large expanses of mirror. Besides their obvious advantages for dressing and makeup, they are instrumental in making a tiny room seem at least twice as large. And decorations, following the fancy of the owner, range from bright stripes and gay chintz to Godey prints and fencing photographs full of action.



Joan Bennett's (Mrs. Walter Wanger's) mirrored dressing room is in seafoam green and pink, to match her boudoir. Wallpaper matches the chintz of the chair; rug is a fine Chinese broadloom



White glazed chintz, hand-quilted, makes the dressing table skirt in Joan Bennett's downstairs powder room. Walls are green and white striped; floor is flowered, hand-painted black canvas

MAKES UP



Robert Montgomery's dressing room features vivid photographs of fencers in action. The dressing table runs the full length of the room and ends in a mirrored corner, with window in background



For Kay Francis, a dressing table is carefully lighted to eliminate shadows on any part of the face. Curtains are white embroidered voile; the white linen stool cover is quilted in yellow



Godey prints framed cover one whole wall of the dressing room in the home of Mr. and Mrs. Sam Jaffe. A mirrored end wall makes the room appear much larger than it actually measures

Cabin Crafts Needletuft Bedspreads

ROSE QUILT. *A real patchwork coverlet. White squares with needlepunch embroidery, actually appliqued on colored background. About $8.50.*



Photographed at Davison-Paxon Co., Atlanta

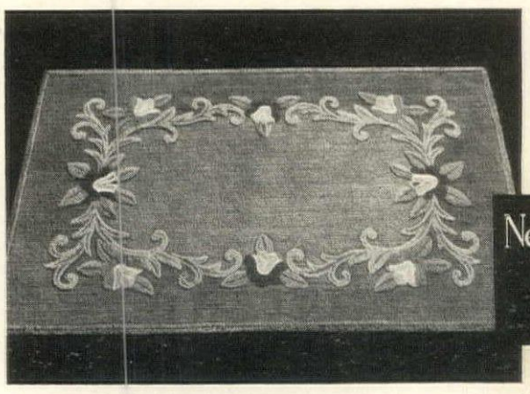
THE FINE AMERICAN ART OF

Needletufting

The Needletuft Bedspreads and Rugs in America's best stores are more than just copies of colonial tufting embroideries. Actually, needletufting preserves this fine American art and recreates the original heirlooms.

Joseph Platt, America's foremost decorator, has caught the spirit of colonial living in his Needletuft Ensemble shown here. There are dozens of other authentic ensembles in Cabin Crafts' Spring collection, which includes all leading decorative fashions.

The perfect coordination between Needletuft Bedspreads and Rugs extends to patterns, textures, colorings, making it simple to choose correctly. Needletufts are made of finest materials, completely washable and colorfast. Cabin Crafts, Dalton, Georgia.



PURITAN. *Authentic hooked-type rug, pattern raised and hand-clipped. Two-tone ground. In sizes up to 4x6. Priced from $5.00 to $20.00.*

Needletuft Rugs

Designed by

Joseph Platt



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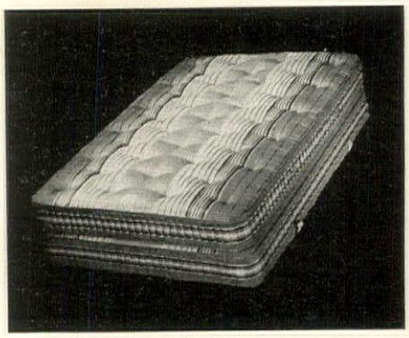


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MATTRESSES

When you buy bedding, your primary and wearing quality. You'll find



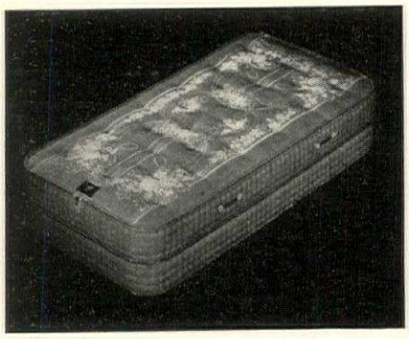
Beautyrest is made up of individual muslin-pocketed coils, so that the sleeper's body is well supported at all points. Notice particularly the sag-proof edges which keep the side walls erect and neatly tailored. The mattress carries a 10-year guarantee. Simmons



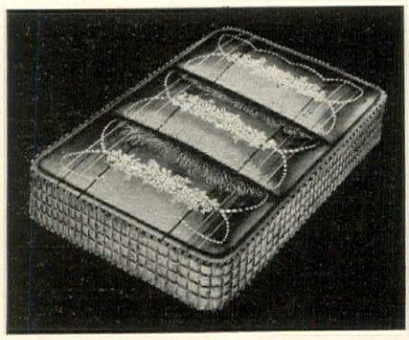
The "Luxury Perfect Sleeper" is a new mattress and box-spring ensemble designed to give a high degree of resilience. To gain this "Vitalized Cushioning" it uses a new patented method of construction of steel ribbon springing. The mattress top is tuftless. Serta Associates



This Sealy-Rest mattress headlines special reinforcement in the middle third of the mattress, for greater support; and an insulating pad at top and bottom which prevents springs "punching through". Ticking is "Health-ized"—germ and perspiration resisting. Made with a self-ventilating border



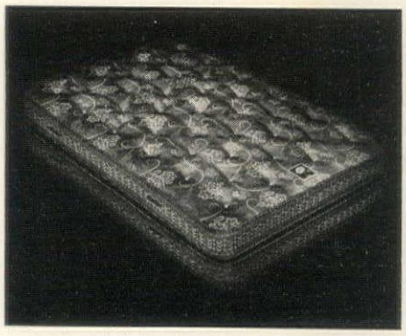
The "Vanity Fair" mattress, designed by Burton-Dixie, features an inner tufting, constructed to keep the mattress upholstery firmly in place without the use of exposed button tufts. Notice the quilted side walls which give the mattress an attractively tailored finish



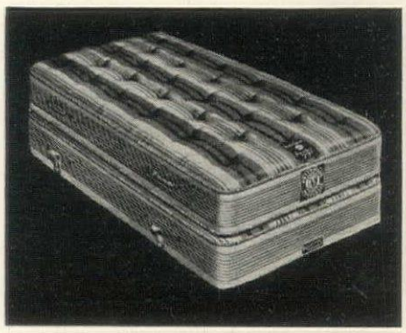
"Triple Cushion", as its name implies, utilized layers of cotton sewn together to form a tuftless mattress with three cushions. All upholstered material is firmly anchored to the coils so that it cannot shift and cause uncomfortable hollows, bumps. Triple-Cushion Corp.

AND PILLOWS

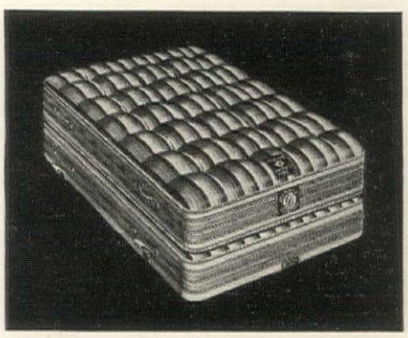
considerations are comfort, appearance these points in the mattresses below



The Spring-Air "Model 30" is a medium-priced mattress of fine spring construction which adjusts automatically to individual weight. Each mattress carries a guarantee of ten years. American-made is the heavy cotton ticking which covers this, made in an attractive allover scroll damask design



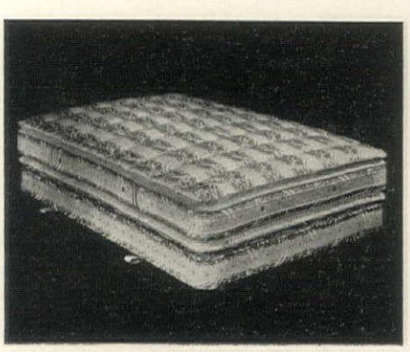
Ostermoor's "Soundrest" innerspring has 252 double helical springs threaded into flexible spiral cables to form an integral unit. No two springs can come in contact with each other, so that silence is assured. Protection pad keeps the overlying cotton felt from packing down between spring



Ostermoor's "Custom Deluxe" has the same fine construction as "Sleep Comfort" except that the upholstery is pure white horsehair over the quilted cotton felt protection pad; and it has the Sit-Proof sagless edge construction built in, as do other fine Ostermoor models



"Steritized" ticking is a leader among the new dust and germ repellent types of ticking. These tickings are bacteriostatic—actively antiseptic because they inhibit the growth and activity of bacteria and micro-organisms, keep mattress hygienically clean always. The Blumenthal Print Works



The "Pil-O-Rest" mattress has a new patented method of construction: the mattress is constructed completely in muslin; after this a "pillow" top is attached on both sides. This is an attached, tuftless channel pillow which cannot shift to either side. By Karpen Bros.

(*Continued on page 60*)



The Wentworth Dining Group

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NEVA-RUST* WROUGHT IRON FURNITURE

is MORE than Skin-Deep

Undoubtedly the beauty of Salterini Wrought Iron contributes greatly to its outstanding reputation. But the reason why the finest stores and decorators throughout the country choose Salterini Neva-Rust* Wrought Iron is not alone for its beauty but BECAUSE ITS BEAUTY LASTS. The Neva-Rust* treatment — a permanent and integral part of Salterini Wrought Iron — prevents rust and is so guaranteed for at least six years.

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Speed-up laboratory tests have shown that the NEVA-RUST* treatment makes Salterini Wrought Iron rust-proof for an unlimited time. These tests make the modesty of our six year guarantee apparent.

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HOW keenly we now cherish our American traditions. And, looking into the future, may we not expect distant generations to venerate the good things we create for them today? ✲ ✲ ✲ Such tableware as this LUNT *William & Mary* or *American Victorian* ✲ ✲ ✲ WILLIAM & MARY, inspired by the mother country's 17th century manner, is completely American in feeling—lovely, graceful, simple. ✲ ✲ ✲ AMERICAN VICTORIAN is a triumph of beauty plus craftsmanship—a living symbol of America's most romantic era. Either pattern can predictably become a precious bit of your own Americana. ✲ ✲ ✲ Please send for *The Bride Selects Her Table Silver* and the name of your nearest LUNT jeweler. Address Department B 32.

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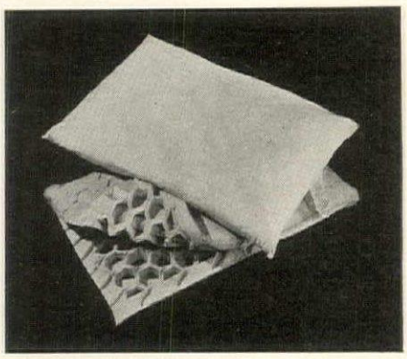
GREENFIELD—MASSACHUSETTS



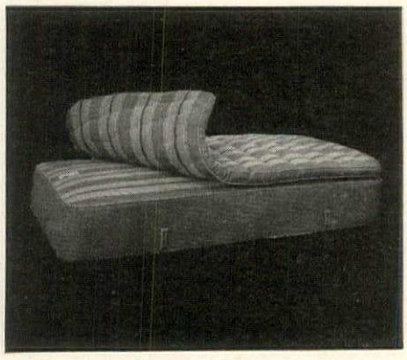
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MATTRESSES AND PILLOWS

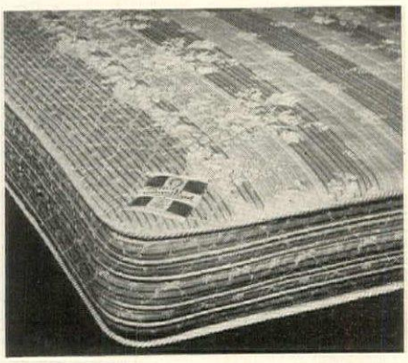
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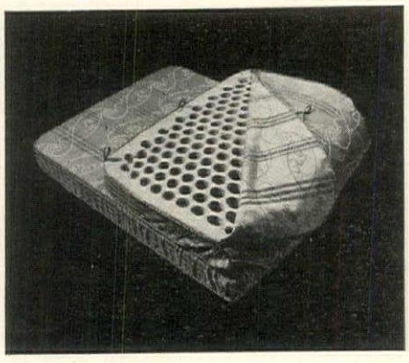
Firestone's "Airtex" pillow is made of the same frothy, resilient latex rubber as are Firestone latex mattresses. The top surface is smooth for sleeping comfort; the interior is honeycombed for resilience; finally the whole is washed in Camay soap to lend pillow a faint, delightfully fresh scent



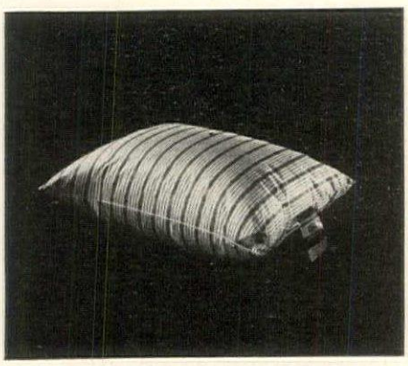
"Sunanair" is a new idea—the boxspring and innerspring mattress are made in combination as one unit. Patented "No-Sag" springs accomplish that purpose to perfection. On the boxspring-innerspring is a light channeled pad, to simplify the problem of turning and airing. Designed by Kay Mfg.



"Sanitized" ticking is permanently antiseptic, inhibits germ growth and is highly dust-repellent. The mattress has a built-in spring support in the center of longer and stronger coils. The top has a smooth surface which is attractively quilted. Eclipse Sleep Prod.



Firestone's "Airtex" mattress is made of pure latex rubber, whipped and beaten into a foam and baked in a honeycombed mold. It is non-allergic, tuftless, highly resilient and allows air to circulate thoroughly. It cannot sag. The top surface is smooth and covered with fine damask-type ticking



Burton-Dixie's pillow is filled with "Izolin"-processed feathers. But it has no "feather feel" because it is not only interlined but padded with an outside layer of cotton for added softness and protection against any possible shedding. Sateen cover blue, peach, white

DECORATING HIGHLIGHTS

(Continued from page 25)

new accessories, so accessories themselves are first to incorporate new materials and new colors.

The Colonial field offers a multitude of beautiful designs in traditional materials such as tôle, mahogany, silver, brass and pewter. But the most interesting pieces are those which utilize old materials in a new modern interpretation—and which add notes of today to otherwise traditional settings. The pewter beaker which is shown on the mantel on page 15, for example, is actually a modern American design by an American craftsman. But its straight-lined engraved band is reminiscent of Scandinavian ideas, and still its forthright shape brings to mind the early simple Colonial designs of Revere.

Federal pieces follow the same trend. See, for instance, the Lucite group on this page. The scales, and the swags and columns of the lamp, are typical of the early 1800s. But executed in Lucite they are modern as today, and would look equally well against mahogany or bleached oak.

And when designers work in the purely modern field, there is no limit to their originality. Solid leather, for instance, attains sculptural effects. Bronze is hand-hammered and given a finish which simulates pure gold, and is as heavy. A modern Polish artist—newly American—designs in plaster and chooses swirling tropical undersea motifs—fantastic fish, snails, starfish, in delicate pastels and jewel tones—as his inspiration. Daisies inspire another Californian artist to make a charming Lucite and crystal clock—the face a square of crystal with an etched wreath of daisies, each marking an hour.

CLOCKS AND ACCESSORIES

(Continued from page 40)



Goddard influence is clearly seen in this tall mahogany Colonial clock with its block front and shell-carved door; original is in Edison Institute at Dearborn, Mich. With Westminster chime, $320; Sloane



Light with Lucite—in a swagged column lamp with attractive silver-chained Lumarith shade; $13 at Ovington's. Matching is a Lucite scale for small flower pots, pans suspended by silver chains; $27.50; Carole Stupell. Box, $4.50; at Bertram Shrier, Washington



"Etching" Broadlooms

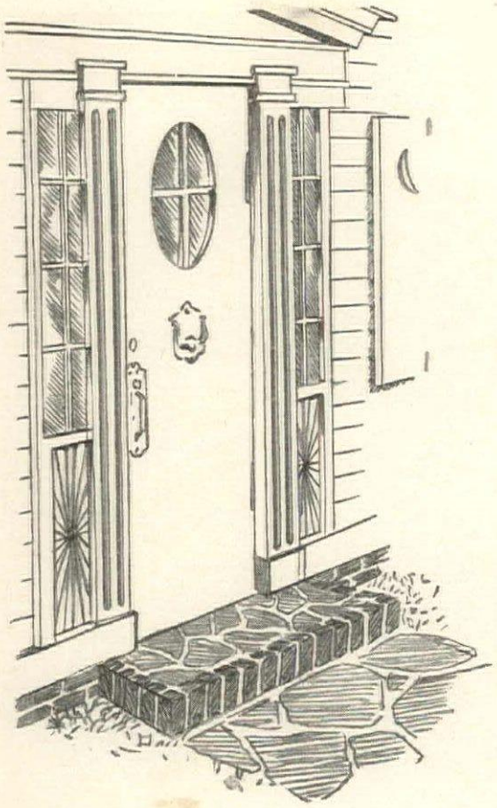
LANDSCAPE YOUR FLOORS WITH FLOWERS

Imagine lustre broadlooms, brimming with flowers woven in rich tones that blend softly into their backgrounds like paintings in oils or water colors. These new "Etching" floral patterns are masterpieces of the weaver's art, hitherto unobtainable in lustre broadlooms. The patterns are bold, the colors are soft, the effects are dignified and luxurious. Use them to add a fresh decorative zest to every room in your house. Ask your department store to show you samples of many fascinating patterns and colors.

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. . . and, as we're dealing in realities, let's be frank about it and admit the easy grace of a well-decorated home does not demand the expenditure of a large sum of money. Rather, we know, it can be achieved by a guided expenditure plus good taste and ingenuity.

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TRY A VEGETABLE BORDER

Besides producing a varied crop, this border can have unique attractions

EVEN if your vegetable garden is small and almost completely overlooked from the house, there is no need to wonder dismally what kind of a drab sight a vegetable patch will look from your windows. Instead of a herbaceous border, plan a vegetable border. It could look decorative and charming for quite a good proportion of the year and be productive too, provided the right subjects were chosen.

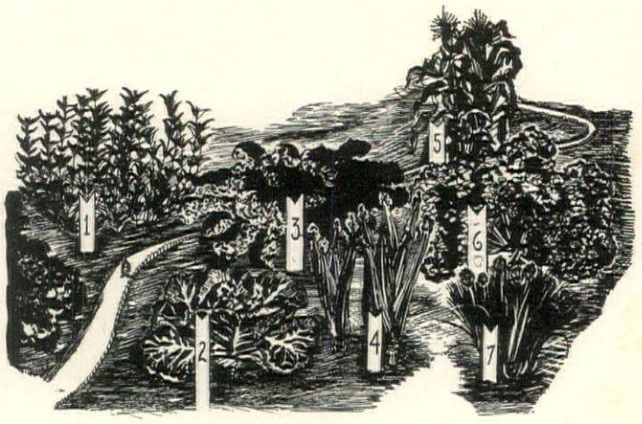
To make this border one would need, in the main at any rate, two types of vegetables: those that remain decorative after their produce had been picked, such as globe artichokes, and those that are not ready to pick until so late in the year that the rest of the border is over and the gathering of them, therefore, does not matter. Bear in mind the principles observed in making a flower border; the value of contrasting forms and the importance of bringing taller-growing subjects forward, so as to make bays, as it were, to shelter smaller subjects. The question of color is important, too, but here we are concerned with a subtler and quieter blending than is usually the case in a flower border.

The beautiful leaves of the globe artichoke remain decorative until cut down by frost, so this is the plant I would choose to make the framework of the border, using it to make the arms of the bays, so to speak. At the back I think one could get height and elegance, almost a tropical effect, by the use of pole beans.

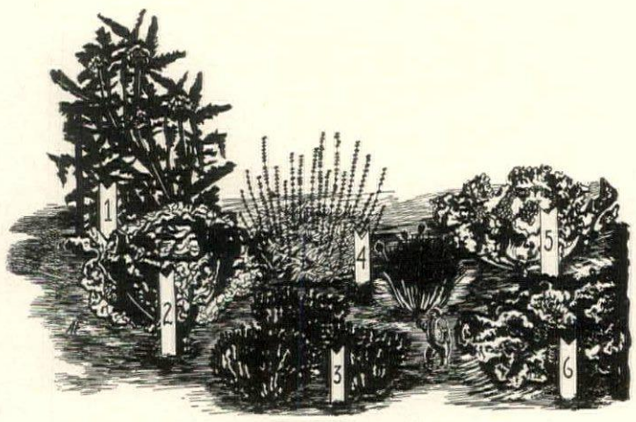
The picking of the artichokes and of the beans would leave the main effect of the bed unspoiled, though I should regard it as good fortune if the need to pick them all did not arise, for the artichoke flowers themselves are handsome.

For planting in front of the pole beans, there are various possibilities. I would like particularly to have groups of sweet corn. At all stages this is a

(*Continued on page 69*)



Since most of the vegetables are beautiful in themselves, why not arrange them as one would a flower border—tall plants such as corn (5), pole beans and tarragon (1) at the back and the lower cabbages (2 and 6) and kales (3 and 4) and savory herbs in the mid-reaches, with lowly parsley and chives (7) for edging? These could be set out in formal straight lines or in informal drifts



Globe artichokes (1) are decorative plants and so are many of the cabbages (2). Thyme and sage (3 and 4), the new rhubarb kale, cabbages (5 and 6), the feathery asparagus, the architectural growth of fennel, and the upright bushiness of tarragon all lend themselves to both decorative and culinary purposes. Even table peas can be grown, with green and yellow snap beans as edging

SAINTPAULIAS INDOORS

Herb Saltford describes the culture of African violets and presents suggestions for home growing

Success in growing house plants is not just a matter of *luck*. This holds true for the saintpaulia, our delightful African (or Usambara) violet—which isn't a violet at all, but rather a hairy, often stemless, perennial herb.



AFRICAN VIOLET

In appraising the possibilities for survival of a plant in the home, how many persons so carelessly say, "Well, it just depends on luck. It grows for some folks without a touch of trouble—but not for me!"

A friend of mine has her dining-room filled with thriving saintpaulias throughout the year. Her African violet plants are as robust and healthy as any you could care to see, while others of my friends can't make them grow at all. Then, to be sure, there are a majority who manage to nurse saintpaulias along over a considerable space of time, until the suffering plants simply waste away.

Saintpaulias, like most house plants, will usually grow handsomely if you mix your knowledge well with an abundance of loving care. While there are four saintpaulia species—*S. ionantha, S. kewensis, S. pusilla* and *S. goetzeana*, all indigenous to tropical Africa—only the former two are found in cultivation. Named for its discoverer, Baron Walter von Saint Paul, the saintpaulia belongs to the family of Gesneriaceae.

Knowledge and care needed

Saintpaulia ionantha bears deep lavender, iridescent flowers; *S. kewensis* has bright blue blossoms; and in both species the brilliant yellow center forms a sharp, desirable contrast with the rest of the flower. There was a time when, because of various doubtful and difficult qualities, saintpaulias were seldom to be seen, but in recent years commercial growers, realizing the possibilities, have developed a vigorous variety, Blue Boy, which is now much in evidence.

If you have longed to have saintpaulias grow with such ease as the weeds in your garden, just buy a plant from your florist and you will be all set for business. Since your plant will probably be of the Blue Boy variety, observe that its leaves, as with all saintpaulias, are hairy, thick and juicy, but that its blue-and-yellow flowers are larger, taller and more prolific than in less-developed varieties.

I have assumed that you have bought a plant. But perhaps you have been fortunate and have received a cutting or two from a fellow flower-lover. In either instance, you will want to make cuttings to increase your bounty, for, while saintpaulias will grow from their small, ellipsoid seeds, cuttings are quicker and easier for the amateur and professional alike.

You should take for your cutting a leaf that stands out stiffly from the base of a mature plant, allowing about one inch of stem to remain attached. Be careful to make a sharp cut so that the stem will not suffer from crushing. March, April and May seem to be the best months to try this.

For a propagating medium, use sharp builders' sand to a depth of some two inches, in a well-drained hothouse flat or, preferably, a battery jar or similar glass container with a glass cover on it. Firm the sand with a block of wood, then moisten lightly. Make a depression about ¾" deep in the sand with a pencil and slant the stem of the leaf into the hole. The hole may be deeper if you desire, as some successful growers find it advantageous to also cover a small portion of the leaf. Always gently press the sand against the stem, of course, to insure proper contact. In case you make several cuttings, to be extra safe place them in rows with the leaf-tops all facing in one direction and with the light striking them from the same way. This may sound too troublesome, but it has been known to work!

The growing medium

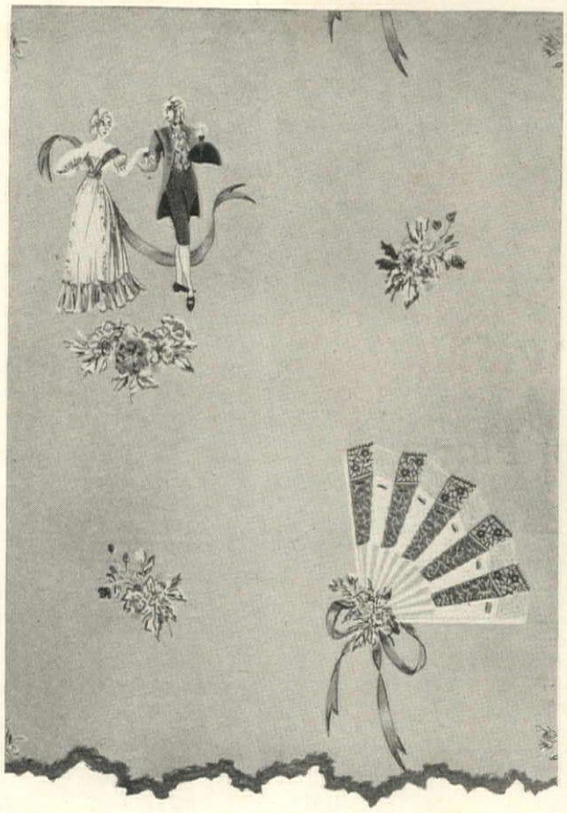
After your cuttings show signs of rooting, you might plant them in another covered glass jar, or transfer them directly to 2" or 2¼" pots. A medium made of one-third part each of sand, leaf-mold and garden soil is satisfactory. When shifting the rooted cuttings, use extreme care not to disturb the roots. Dig a small hole in the soil—a teaspoon will do nicely—then gently firm the soil after transplanting, making sure to space the young plants about two inches apart if you use the glass jar. *Water sparingly* and avoid wetting the foliage.

Saintpaulias make a surprisingly small root growth for the size of the crown and are apt to suffer from overwatering. An ideal method for watering the potted saintpaulia at home is to set it in a saucer holding about an inch of water. Wait for about twenty minutes, or until the top of the soil is moist to your touch, before removing the plant; then set it on a dry saucer. This should furnish sufficient moisture for three or four days.

Another good method is to set the pot deep in a tray of sand. By watering the sand only, sufficient water will reach the plant's roots.

One of my friends claims he has had excellent results keeping saintpaulia continually in a saucer of water. This might be worth trying, if you care to experiment.

(*Continued on page 64*)



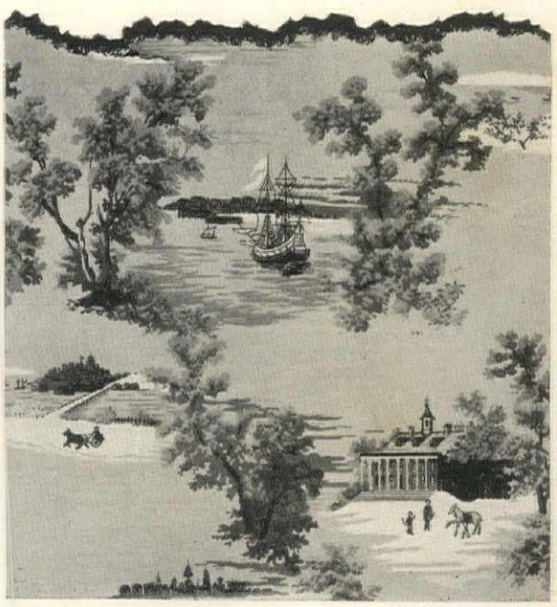
IN THE AMERICAN MANNER

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SAINTPAULIAS INDOORS

(Continued from page 63)

Everyone says to keep water away from the foliage, but recent scientific experiments tend to prove that water alone is not a harmful factor. After weeks of having water actually sloshed on their leaves, a group of plants under test conditions showed no signs of suffering. This would indicate that it must be intense light, magnified by water resting on the leaves, which does the damage.

But to return to the rooted cuttings. . . . From one to possibly seven new shoots will appear on each. Grow them on in their entirety or separate the prolific ones into parts with one or two shoots only, if you wish; but cut out the original leaf when the new growth is sufficiently large to carry on its own development.

Transfer them to pots

Now, if you have had the young plants in a jar, shift to 2″ or 2¼″ pots. The soil mentioned previously is satisfactory for general use, but, if you are so inclined, try a famous commercial grower's recipe of: 25% rotted cow manure to which have been added ground limestone, acid phosphate and potash (commercially, proper quantities are determined by soil tests to give a high, well-balanced nutrient content and a PH of 6.6 to 7) ; 25% peat moss; 15% well-rotted leaf-mold; and the remainder a good sandy loam soil.

You will do well to apply a small amount of liquid manure or any well-balanced plant food once every week or ten days. If this is not done and your plants become yellow and hungry-looking, a light feeding of such plant food, added to the surface and watered in, will help restore color and strength.

The top growth should be rather large by the time the plants are sufficiently rooted for their shift to 3″ pots. Likewise, the 3″ plants should be accordingly large and well rooted before going into 4″ pots. It is an opinion of an experienced grower that, since saintpaulias are short, they will have better proportion if put in the shallower azalea pots, instead of standard-sized pots. This grower stresses the importance of having plants sufficiently large and well rooted before shifting, as he has found that if the plant is too small when transferred, it responds slowly. Also, saintpaulias will continue good growth in small pots for a long time.

Keep saintpaulias in a fairly high temperature (60 degrees F. night) and in a not-too-dry atmosphere, and they will respond resplendently to your affectionate care. During the day the temperature may rise, depending on the sun, but a reasonable amount of warmth (up to 75 degrees F.) will do no harm.

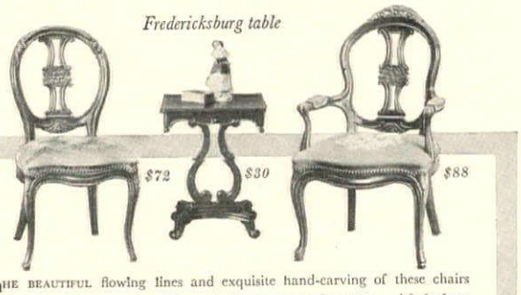
These plants prefer moderate and even light, insofar as that is possible. Scientific experiments just concluded indicate that an even light of one thousand foot-candle power is about ideal. Less light causes the leaves to be smaller and darker green, but few flowers will appear. More light yields larger, lighter green foliage, but a scarcity of blooms persists. So if you have access to a light meter that registers foot-candle power, you can obtain just the amount of light you want; but if you do what most other folks will do, you'll protect the plants from direct sunlight and will take a hope-it's-right guess as to what light to allow. In Summer, an east or west window should be about perfect. In Winter, change to a southern exposure and don't worry much about shade in January and February. Somewhat more than minimum shade is usually desirable, however, as a too intense light may have a tendency to cause brittleness of the foliage.

Pests are few

As for pests, mite seems to be the only serious offender. While commercial growers control it with a commercial rotenone-pyrethrum remedy which contains no harmful alcohol or mineral oils, probably the best procedure in home culture is to destroy affected plants at once. However, follow the basic rule of "cleanliness" from the start, add a lot of loving care to your store of knowledge, and you will soon have saintpaulias which all your cronies will view with admiration.

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HOUSECLEANING IN THE SPRING

Care of fabrics in the home, like care of one's clothes, is repaid in long wear and good looks

Now that April's here, we give at least one thought to the problem of putting the house into Summer dress. But not with the painful thoroughness of grandmother's day when the annual "Spring cleaning" meant a general disruption of the entire household from cellar to attic. Our towel-turbaned lady forebears set aside days devoted to pulling up the rugs and carpets to be hauled outdoors for heavy-handed beating, to shifting the furniture and clothing it in shroudlike coverings.

In these fortunate days, we find no need to tear the house apart. Our rugs are not necessarily designated only for "Winter" wear, but often are used the year 'round if we so desire. We simply roll them up, call an expert in rug cleaning to clean them and roll them right down again. And even if we use Summer floor-coverings, as many of us do, we can send our fine rugs to the cleaners, who will store them until needed as well.

Treating your rugs

Any rug worth investing in is worth treating well. A really good dry-cleaner does far more than beat and vacuum-clean your rug. These are only the first steps to remove surface soil. Then come the steps to kill all germs and moth larvae. The cleaner will go over your rug foot by foot with a drycleaning solvent which he will spray or sponge on by hand to kill all forms of germ life. Your rug is vacuumed and these steps are taken over and over again until your rugs and carpets are absolutely clean. The final steps are moth-proofing and then hanging the rug on huge lofty racks in a special drying room. The air in this room is conditioned, heated and circulated so that the rug retains its proper shape, its soft, full nap, with its original bright colors —and the rug is, of course, germ-free.

Extraordinary precautions are taken in cleaning patterned carpets, especially those with any cotton in the pile, as many of these have "fugitive" colors—that is, some of the darker colors are liable to "bleed" into the lighter portion. If your cleaner is good—and you should use none but the best—he will test colors first with clear water. Should they show the slightest tendency to "bleed", the rug is treated with an acid solution of water to set the colors.

Care for draperies

Lined and unlined Winter draperies should never be packed away without thorough dry-cleaning. Brushing them and airing them in the sunlight is not enough. The dust, dirt and accumulation of stains that are bound to occur, particularly if there are young children in the house, demand conscientious dry-cleaning. They can be restored magically, colors fresh, clear and clean (sunfading is something a cleaner cannot rectify), free from germs and moth life, beautifully pressed and the exact size they were when you sent them off —in short, ready to pack securely away during the hot Summer months.

When you take precautions to send your homefurnishings to a good cleaner, you need never worry about their coming back to you with a rancid odor, for a good cleaner keeps his solvent crystal clear. Only when a solvent is allowed to become soiled does it become rancid smelling.

An expert drycleaner specializes in spot removing. In fact, one of the chief reasons for the difference in his slightly higher charges and those of a so-called bargain-priced cleaner is because he employs a competent "spotter". Such a man is a past master in the art of weaving; he knows all types of fabrics. In fact, it is part of his job to keep up with the new decorators' fabrics placed on the market by manufacturers. Then, too, he must have a thorough knowledge of chemistry. A good "spotter" may have as many as sixty chemicals in his kit.

Pillow process

Sofa pillows and pillows used on beds and chaises longues are another item to scrutinize carefully. Grease spots are favorite places for moth larvae

(*Continued on page 66*)

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WALLPAPERS

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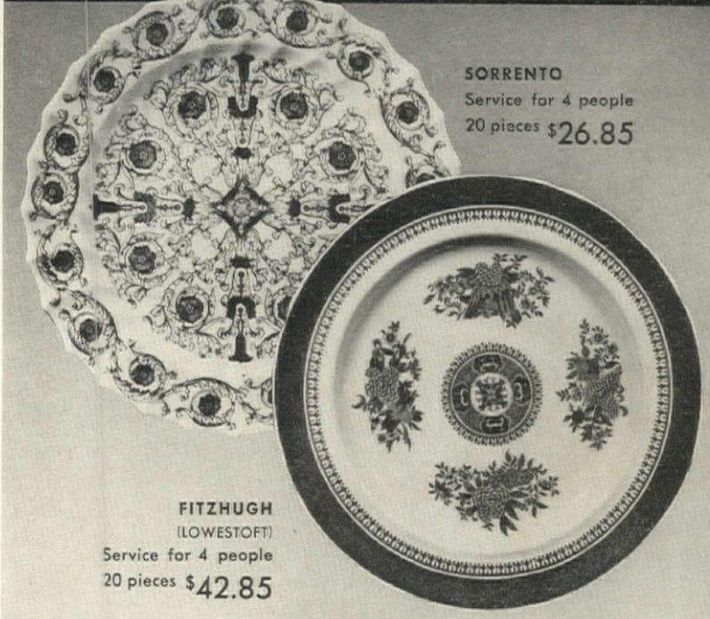
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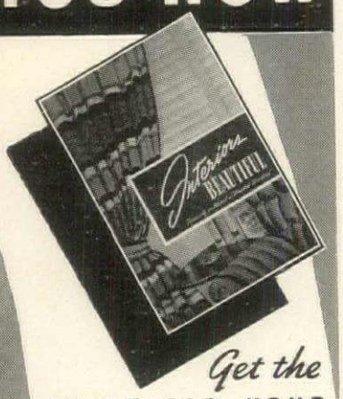
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OUT OF THE PACIFIC OCEAN

(Continued from page 53)

ice fields, and the ball was frozen into the ice. Then, due to some cracking and breaking up of the ice floes, the part into which the ball was solidly wedged rolled underwater and held the ball down deep in the ocean for such a long time that the terrific pressure gradually forced some water into the ball through minute flaws or microscopic air-holes in the glass. Next, one must imagine some other great upheaval turning the iceberg back again, or breaking it up so that the ball was free again, this time with some water in it. Then if caught in a southward-flowing current, the much-traveled ball may finish on any western edge of the Americas.

You might find it, or I, or—much more likely—some beachcomber will find it.

But if a beachcomber finds it, you can buy it from him. And you can compare it with others you have; you can use it and admire it . . . and be envied for possessing it.

HOUSECLEANING IN THE SPRING

(Continued from page 65)

to munch on all during the Summer months—and pillows become amazingly soiled. The dust sifts through the fabric and, while you may not be able to see it, you can be sure it is there. Pillow tops are taken off, feathers are sterilized and fluffed by a special process. Next they are deodorized in a special cabinet—not because there is any objectionable odor, but because the dry-cleaning solvent has a chemical odor. Finally, the tops are carefully sewn back.

Comfortables

In the cleaning of bed comfortables great care is taken to clean the covering without allowing the down to separate and bunch or settle in one end. If your dry-cleaner knows his job and he sees there is any doubt about the firmness of the filling, he will put in a loose basting to hold it in place. Then, too, he will see that there are no rips, holes or cigarette burns; if there are, he will mend them carefully so that the down cannot escape.

Cleaning lampshades

Lampshades should always be given to an expert cleaner, for they are difficult to do at best, particularly if the lamp has any fringe or if a soluble glue has been used in its construction. The process is entirely a hand one and if your cleaner is honest he will refuse to handle any lampshades that have been burned or carbonized from the heat of a lamp, because the job could not be done satisfactorily.

Slipcovers

Slipcovers demand good care, and although many may be washed satisfactorily for many fabrics dry-cleaning is safest. Thorough dry-cleaning restores their color freshness, but careless dry-cleaning may cause them to shrink.

Tips for curtains

Don't let your curtains and draperies stay up too long a time. The longer you leave them at the windows the harder they are to clean. Soil and soot have a tendency to grind into the fabric; atmospheric gases from furnace, stove and range attack the material and eventually rot it; condensed moisture marks curtains badly with a yellowish stain. If your curtains are in too bad a condition, the dry-cleaner should refuse to accept them except at your own risk. Frequent dry-cleaning lengthens the life of homefurnishings—but, of course, the cleaning must be properly done.

The complement -and compliment- to good food



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BUYING POPPIES

Now that Oriental poppies have become improved and are available in many sizes, shapes, and colors other than the orange scarlet, the demand for them has increased each season. To obtain these new varieties you should know something about poppies before buying.

Oriental poppies can be grown from seed, but they do not come true to color; in fact the great majority revert to the type orange scarlet. Consequently, do not invest in seedlings or roots grown from seed, even if the price looks like a bargain. It takes no more work for good plants than culls.

Cuttings for color

Orientals to come true to color must be grown from root cuttings or crown divisions, and so grown will usually come true to parent stock (but not always). These divisions are grown and offered by growers in three ways, first as small pot plants in the Spring. If bought in this form they must be planted in early April to get established before Summer's heat causes the poppy root to become dormant. Planted later they usually die. This size rarely blooms the first season and is often hoed out during the Summer. So it is not recommended.

The second way is to buy the rooted cutting in the Fall after the nurseryman has grown them through the first season in the field. These roots planted in early Fall will usually give you a bloom or two the next Spring if given Winter protection to prevent heaving. But these cannot be guaranteed true to name. The Oriental poppy root is what is known botanically as a clon. Often its ancestors show up in future generations, and what are known as sports will show up in a large planting.

The only way to obtain true to name stock is to buy two-year-old roots that have bloomed and been checked by the seller. This size root is sold for practically the same price many are asking for pot plants and one-year roots, so investigate before you send your money for named poppies. Insist upon two-year-old roots and your small investment will give you gorgeous blooms for years to come. Do your planting in the Fall.

L. W. KNAPP

LOOKING AROUND

MODEL ROOMS

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47th Street & 5th Avenue, New York City. Sloane's House of Years opens for the Spring of 1941. Keyed to comfort and convenience, you'll find the furnishings well within your budget reach. Modern, 18th Century English, and French Provincial all are represented. Foremost feature: a long living room flanked at one end by an oval cocktail room and bar, and at the other by a breakfast room, mirrored and banked with flowering plants. Salem green, cinnamon brown and eggshell are the highlight colors.

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SHOPS

FRED LEIGHTON,

15 East 8th Street, New York City. Fred Leighton, long known for his Mexican wares, is now collecting Indian craft. In his newly redecorated shop you will find old Navajo rugs, each of which has been registered with the Bureau of Anthropology; baskets dyed in pale pastels; jewelry that's never been seen in the East before; dolls, drums and tom-toms. Things old and new, from almost every tribe, fine enough for a museum but priced for the most practical of pocketbooks.

THE PARZINGER GALLERY,

54 East 57th Street, New York City. Throughout the Easter month, April 1st to April 30th, a Religious Art Exhibit will be on view at The Parzinger Gallery. Sculpture, paintings, silver, enamels, stained glass, fabrics, rugs, metal work, needlepoint and cabinet work all may be seen. The subject was chosen to stimulate an understanding and an interest in creative religious art. Among the artists and craftsmen: Charlott Zorach, Fletcher Clark, Elsa Schmid, Joep Nicolas and Buk Ulreich.

GOOD NEIGHBOR IMPORTS,

653 Lexington Avenue, New York City. From Peru, Bolivia, Ecuador and Guatemala this shop fills its shelves. In the group of South American silver, there are pieces anywhere from 200 to 400 years old. Dolls, pottery, textiles and jewelry, some new and some old, but all hand-made.

MUSEUMS

MUSEUM OF MODERN ART,

11 West 53rd Street, New York City. Daily 10-6, Sundays, 12-6. 25c. Last call for the Indian Art Exhibit. It closes on the 27th of April, and as you know, it's the largest and most representative of its kind ever held. Divided into three sections, it includes: pre-historic Indian art from the five great pre-historic areas; living traditions still of influence today among the various tribes; and finally, contemporary Indian products. Over 1000 items bridge a span of 20,000 years.

COOPER UNION,

Cooper Square & 7th Street, New York City. Daily 9-5, except Sundays. Evenings, Monday through Friday, 6:30-9:30. An exhibit of recent accessions, including a multitude of things, from Austrian designs for painted wall decoration to doll clothes and accessories. Perhaps the most interesting: examples of wall paper taken from the America House Hotel, at Hancock, New York, which did a rushing business from about 1820 to 1870. April 21st to June 16th.

BROOKLYN MUSEUM,

Eastern Parkway, Brooklyn, New York. Open daily 10-5, Sundays 1-6. Free, except Monday and Friday, 25c. At the Millinery Show, hats both fabulous and functional. 100 of them, dating back a full 500 years. Sally Victor, inspired by the museum's models, has designed a few that are prophetic of tomorrow's styles.

THE METROPOLITAN MUSEUM OF ART,

82nd Street & 5th Avenue, New York City. Daily 10-5, Sundays 1-6. Free. The Intarsia Room from the Palace of Duke Federigo da Montefeltro (opened to the public on January 22nd), is one of the finest architectural examples of the High Renaissance. The small wainscoted study, 17'x13', is located in Gallery C 18. Because it is unquestionably one of the most significant acquisitions to the museum in recent years, it is worthy of this second listing.

GARDENS

ROCKEFELLER CENTER, New York City

On April 12th Spring will come to Rockefeller Center. 1000 lilies, 2000 yellow pansies, and lots and lots of yellow mimosa. On April 28th many more of the old Spring favorites may be seen in bloom, for that is the opening date of the May Festival.

NEW YORK BOTANICAL GARDEN,

East of 200th Street & Webster Avenue, New York City. Conservatories and buildings, open daily, 10-4. Gardens, 8 to dusk. In the Main Conservatories you may see the blue and crimson baboon flower, the green, yellow, red and blue lachenalia, and the jade-green ixia. In fact most every kind of South African bulb that grows along the veldt will be in bloom, as well as many types of African daisies. Make a note, too, to see the Easter display which will open around the 10th of April and continue for two weeks.

THE CLOISTERS,

Fort Tryon Park, New York City. Daily 10-5, Sundays 1-6. Free, except Mondays and Fridays, 25c. From April 13th through April 20th, you may hear recordings of traditional Easter music from 3:30 to 4:30.

BROOKLYN BOTANIC GARDEN,

1000 Washington Avenue, Brooklyn, New York. Garden hours: daily, 8 to dusk; Sundays and holidays, 10 to dusk. Library hours: Monday to Friday, 9-5, Saturdays, 9-12. Five courses will begin in April: "Walks and Talks in the Botanic Garden", Tuesdays at 4 p.m., April 8th, 22nd, May 20th and June 3rd, no fee; "Ornamental Shrubs" (11 a.m. on Wednesday) begins April 9th for 10 meetings, given on grounds of the garden; $5 for non-members; "Plant Families", Wednesdays at 10:45, beginning April 9th, for 10 outdoor meetings in the garden; $5 for non-members; "Trees and Shrubs in the Spring and Summer", Saturdays at 2:30, from April 12th to June 14th, trips in parks and woodlands of greater New York; $5 for non-members; "Wild Flowers and Ferns in the N. Y. Region", Saturdays at 2:30, beginning April 26th to June 14th; $3.50 for non-members.

FAIRS AND FESTIVALS

GENERAL

Army Day Parade, Washington, D. C., April 6th

50th Annual Easter Festival, Lindsborg, Kansas, April 6th to 13th

10th Annual Easter Sunrise Service, Provo, Utah, April 13th

Pan American Day International Celebration, Nationwide, April 14th

St. Amico's Pilgrimage, Donaldsville, La., April 20th

Cape Henry Pilgrimage, Norfolk, Va., April 26th

Shenandoah Apple Blossom Festival, Winchester, Va., April 25th to 26th

HORTICULTURAL

Vero Beach Flower Display, Vero Beach, Florida, April 1st

Pilgrimage to Ante-bellum homes, Columbus, Mississippi, April 4th to 6th

Florida Federation of Garden Clubs Second Annual Live Oak Trail, Tallahassee, Florida, April 13th and 14th

Honolulu Flower Show, Honolulu, Hawaii, April 18th and 19th

Annual Tour of the Alexandria Association, Alexandria, Va., April 19th

Vicksburg Garden Club Show, Vicksburg, Mississippi, April 19th and 20th

Hilly Springs Garden Club Show, Hilly Springs, Mississippi, April 20th to 23rd

Jackson Council of Clubs Flower Show, Jackson, Mississippi, April 20th to 27th

Leland Garden Club Flower Show, Leland, Mississippi, April 22nd to 23rd

Hattiesburg Council of Clubs Flower Show, Hattiesburg, Mississippi, April 25th and 26th

LIVESTOCK

Southeastern Kennel Club Dog Show, Nashville, Tenn., April 3rd and 4th

SPORTS

GOLF

Florida Year-Round Club Women's Golf Championship, Miami, Florida, April 1st to 6th

Florida Year-Round Club Men's Golf Championship, Miami, Florida, April 7th to 20th

North and South Invitational Golf Championship for men, Pinehurst, N. C., April 8th to 12th

Idaho Junior Golf Championship, Sun Valley, Idaho, April 12th to 13th

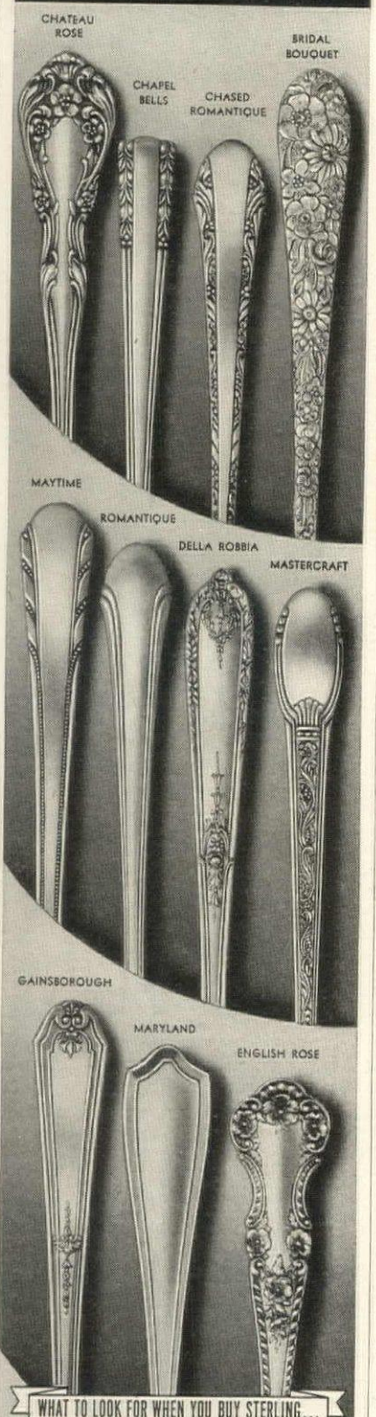
TENNIS

Spring Tennis Tournament, Hot Springs, Va., April 28th

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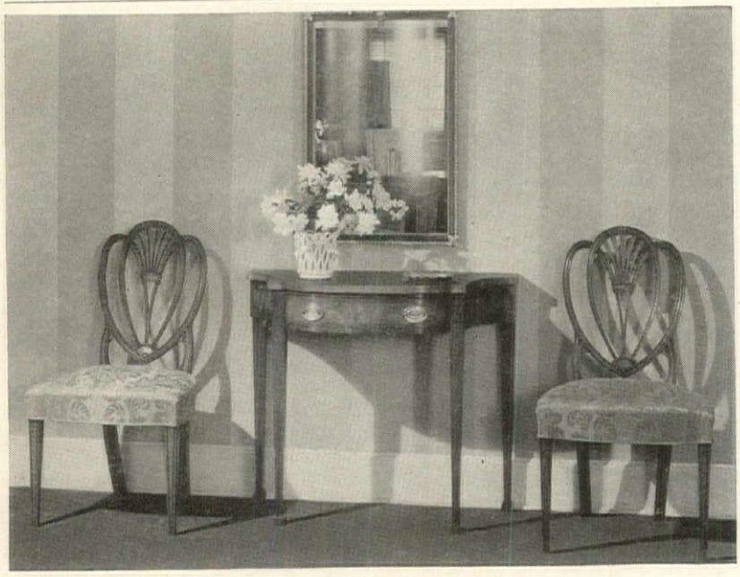
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Just write to the addresses given for any of these and other interesting booklets in the General Section, page 84. Free unless otherwise specified.

HOMEFURNISHINGS

STYLE & CHARM IN EVERY ROOM

is a fat little booklet which answers every conceivable question you could have about the use of wallpaper in decorating your home. It analyses the basic patterns and tells how they can be used to create beautiful backgrounds in every room of your house, no matter what architectural and decorative motif you have to work with. Send 10c to Nancy Warren, United Wall Paper Factories, Dept. HG-4-41, 3330 W. Fillmore St., Chicago, Illinois.

1001 DECORATIVE IDEAS

A helpful booklet has been designed to enable the reader to make his own home decorations. Its 37 pages include detailed directions for making curtains, drapes, slip covers, bedspreads, closet ensembles and any number of other, smaller accessories. Selecting the fabric to suit your room, measuring, cutting, fitting and trimming are discussed. Illustrations are plentiful. Send 10c. Consolidated Trimming Corp., Dept. HG-4, 31 West 23rd St., N. Y. C.

A GUIDE TO ENGLISH AND FRENCH

Furniture of the 18th Century is a 48 page book, illustrating over 100 pieces of furniture in room settings, groups and single pieces. The selection, the arrangement, the care, and the art of making fine reproductions, with a guide to 18th century style, all are lucidly and beautifully presented. Send 25c. Baker Furniture Co., 20 Milling Road, Holland, Michigan.

THE HOME OF YOUR DREAMS

The makers of Sealy mattresses offer a twenty-page booklet designed to cover basic principles of furnishing and decoration. Included is an interesting outline of the characteristics of today's most popular furniture styles. Sealy, Inc., Dept. HG-4, American Furniture Mart Bldg., Chicago, Ill.

WASHINGTON HOMES

For people who like Colonial furniture, this brochure will be a treasure. It is exquisitely illustrated with colored photographs of White House interiors, as well as Mt. Vernon, and other outstanding homes of Washington. Send 10c. Tomlinson of High Point, Dept. HG-4, High Point, N. C.

ROOMS AND RUGS BY KLEARFLAX

This colorful booklet invites you to see what dramatic effects you can obtain in your own home with unusual rugs by Klearflax, made right here in America. Write to The Klearflax Linen Looms, Inc. Dept. HG-4, Duluth, Minnesota.

COLONIAL 18TH CENTURY FURNITURE

This informative booklet illustrates the several styles of Colonial furniture, with all their rich heritage, that are perpetuated in the Kindel workshops. Included are historical backgrounds and a list of stores that carry this line. Kindel Furniture Co., Dept. HG-4, Grand Rapids, Michigan.

"MICHIGAN MAID" TABLES

This brochure reveals a new and unusual line of tilt-less drop leaf tables, and it illustrates the advantages over old style tables that tilt so easily. The Michigan Artcraft Co., Dept. HG-4, Sparta, Michigan.

THE USE AND CARE OF FURNITURE

together with suggestions for furnishing three different types of bedrooms, is the subject of this booklet. Period and modern furniture receive equal attention, and a brief historical background of furniture production in New York State is sketched. Send 10c to Kling Factories, Dept. HG-4, Mayville, New York.

BEAUTY PAYS A BONUS

sensibly discusses Wall Covering that offers you much more than just temporary surface decoration. Decorator-styled tints and patterns for brighter walls (designed by Joseph B. Platt) are featured. Write to SANITAS Fabric Wall Covering, 40-1 Worth Street, New York City.

COLOR CLUES TO HOME BEAUTY

tells the story of color coordination. It illustrates how seven basic colors of rugs and carpets can harmonize with other home furnishings. Included are several interesting color charts. Bigelow Weavers, Inc., Dept. HG41, 140 Madison Ave., N. Y. C.

WARREN SHADES

Two folders describe and illustrate a large selection of famous Mayfair shades for the home and office, including a group designed for use on the porch. Write to Warren Shade Company, Inc. Dept. HG-4, 2905 E. Hennepin Ave., Minneapolis, Minnesota.

THE WALL-TEX PORTFOLIO

shows patterns, colors and textures for the decoration and protection of walls and ceilings. It is an extremely handy file for important decorating information. Write Columbus Coated Fabrics Corp., Dept. HG-31, Columbus, Ohio.

MODERN CHROMSTEEL FURNITURE

shows some of the newest designs in gleaming, colorful furniture for kitchens, breakfast rooms, dinettes and sun porches. There are also stunning steel cabinets and units for a model kitchen. Pictures and specifications make planning easy. The Howell Co., Dept. HG-4, St. Charles, Illinois.

A BEAUTIFUL PORTFOLIO

of photographs introduces Dunbar's new lines of furniture: "Hampton", inspired by pre-18th century sources, and "Baltimore", following the 19th century classics from America's stately mansions. Over fifty crystal-clear pictures with descriptions come attractively boxed. Send 50c to the Dunbar Furniture Mfg. Co., Dept. HG-4, Berne, Indiana.

WINDOW WISDOM

Into an elaborate but handy folder, the makers of Fincastle Fabrics have assembled colorful suggestions of window treatments for every room in the house. Louisville Textiles, Inc., Dept. HG-4, Louisville, Ky.

WINDOW SCREENS

that roll up and down like shades are the latest in protecting your home from insects. Learn all about them in this booklet. Rolscreen Company, Dept. 721, Pella, Iowa.

HOW TO TAKE CARE

of Your Rugs and Carpets lists lots of practical pointers—shows, with photographs and scientific tests, how cushioning with Ozite prolongs the life of a carpet and adds to its luxurious softness. You will get an actual sample with this booklet. Clinton Carpet Co., Bklt. 105, Merchandise Mart, Chicago, Illinois.

NEW COMPLEXIONS

for Modern Floors suggests 6 ways of giving your home style and color personality with interestingly woven rugs of pure cotton yarn. They're durable, reversible, washable, and mothproof. Amsterdam Textiles, Dept. HG-4, Amsterdam, N. Y.

IT'S LULLABY TIME

is a delightful collection of juvenile room schemes, with furniture that young people can really understand and love. Sets for infants are included. Send 10c. Lullabye Furniture Corp., Dept. HG-4, Stevens Point, Wisconsin.

KITTINGER

offers two grand booklets: (1) "Charm of a Livable Home"—showing a wide variety of selective furniture for every room. (2) "Williamsburg"—a picture story of the Restoration, illustrating approved reproductions of Colonial furniture. Send 10c for each. Kittinger Co., Dept. HG-4, 1893 Elmwood Ave., Buffalo, New York.

VICTORIAN FURNITURE

brings back the graceful curves and fine workmanship of grandmother's prized pieces, in reproductions of chairs and sofas, tables and cabinets copied from a group found in Fredericksburg, Virginia, and other historic pieces. Send 10c. Vander Ley Bros., Inc., Dept. HG, Grand Rapids, Michigan.

CARPET MAGIC,

by Clara Dudley, tells when to choose wall-to-wall carpet, and when broadloom rugs. It gives you 12 complete room schemes, in full color, in which a decorator selects not only the rugs, but harmonizing draperies, furniture fabrics and wallpaper. Alexander Smith & Sons Carpet Co., Dept. HG 441, 295 Fifth Ave., New York City.

(Continued on page 74)

TRY A VEGETABLE BORDER

(Continued from page 62)

decorative plant: it has good leaves; when the sprouts develop it looks fine, and cutting the ears does not destroy its appearance completely.

The kale family produces some handsome plants, the crop of which is not cut until Winter. There are tall, intermediate and dwarf varieties, and they have dark or light or glaucous green or purple leaves; some are white- or pink-veined and some have purple stems. The leaves of these plants are crimped and curled, almost antlered in some cases, and a group of them set out in suitable surroundings would have an air, almost a touch of aristocratic grandeur, surprising when you think of them as "curly greens."

The fern-like fronds of asparagus are generally recognized as decorative; and as one of the rules in growing this delicacy is that no cutting of it should be allowed for the first two years, and that, when established, cutting should cease at the end of June, it seems to be a particularly suitable subject for our vegetable border.

Another plant with finely cut and delicately beautiful leaves is the Florence fennel. Of this plant one eats the base of the blanched stems. They are delicious, but of course this necessitates taking up the whole plant; still this might be used if we left behind two or three plants and allowed them to flower. At all stages of its growth this plant is good to look at, and really fine when it is in flower.

Among cabbages I suggest the red pickling cabbage; and if one or two of these do not, in gardening language, "turn in" they will look all the prettier. And I would certainly have the sea-kale cabbage, and some savoys—a safe standby.

Your own taste and imagination will recommend other subjects, but here are a few suggestions for smaller plants suitable for filling in the front of your vegetable border.

There are varieties of close-curled parsley of vivid green and branching growth. There are chives with their pretty flowers and invaluable leaves, there are dill, and sage and variegated thyme and tarragon, though the last is too tall for the front of the border. There are ordinary beets and the decorative beets.

One of the benefits of such a border would be that you would probably make the acquaintance of new and very good vegetables. You might also see for the first time what we are not generally privileged to see, the flowers of vegetables.

—CONSTANCE SPRY

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Here's fresh radiant Spring charm for your table—"Springtide" tablecloths in the new 1941 smart decorator approved HOUSE & GARDEN Spring Garden Colors.

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See "Springtide" tablecloths at your department store—their colorful beauty and low price will please you.

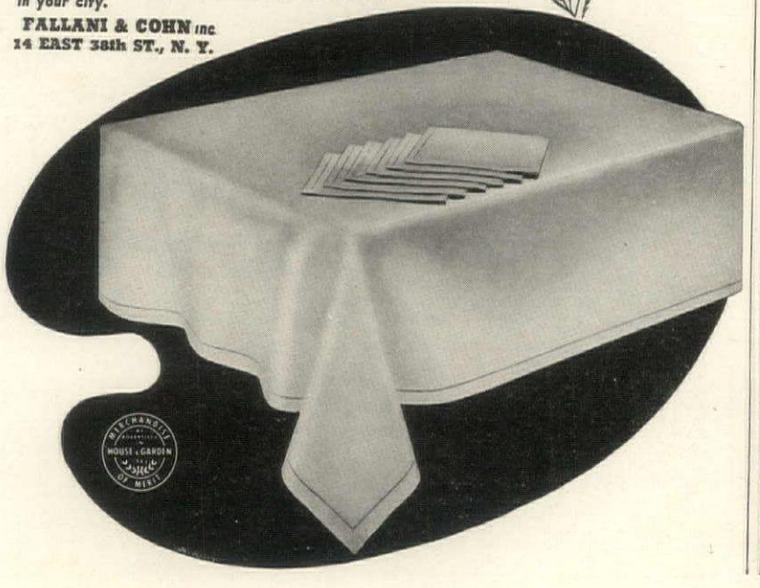
Cloths 52" x 52", and 52" x 70". Napkins 17"

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In HOUSE & GARDEN *decorator approved Spring* GARDEN COLORS

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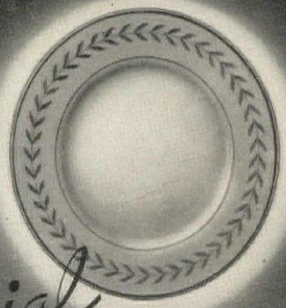
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FINE FURNITURE SINCE 1826

QUESTIONS AND ANSWERS

Recipe for Stuffed Mushrooms, Barbecue Sauce, Cure for Worm Holes in Furniture

Recipe for Stuffed Mushrooms

QUESTION. *Whenever I lose a cook I lose one of my best recipes! The last one walked off with one of my prize mushroom recipes taken from your magazine within the last two years. I should be so grateful if you can give it to me.*

ANSWER. The recipe was included in Mrs. June Platt's article entitled "Mania for Mushrooms", and here it is:

Wash, dry and stem 1 pound of fresh mushrooms. Cut off the tough part of the stems and chop the tender parts very fine. Add to chopped stems their volume of chopped parsley and the same quantity of chopped shallots or little white onions. Put the whole in a piece of cheese cloth and squeeze to extract excess juice.

Melt about two tablespoonfuls of butter, add the mixture and cook gently for five minutes, at which time sprinkle with 1 tablespoon of flour and moisten with a little chicken broth. Cook down until quite thick, season to taste with salt and freshly ground pepper, then fill the mushroom caps and place them filled side up in a shallow buttered baking dish. Sprinkle with soft bread crumbs, dot with butter and bake in a moderately hot oven about ten minutes. Serve at once.

Barbecue Sauce

QUESTION. *When barbecuing steak outdoors I have frequently used garlic oil or basted it with beer, but I would like to try out a smooth sauce. Can you give me a recipe?*

ANSWER. The following recipe for barbecue sauce will make about ¾ of a cup which can be ladled over the steak while it is being cooked over the open fire:

3 tablespoons butter
3 tablespoons vinegar
1 tablespoon prepared mustard
1 tablespoon Worcestershire sauce
1 tablespoon chili sauce
½ tablespoon brown sugar
½ tablespoon salt
Dash of pepper
1 chopped onion
2 tablespoons apple brandy

Mix all the ingredients except the apple brandy and bring to a boiling point. Then pour this mixture into a

(*Continued on page 71*)

PRISTINE

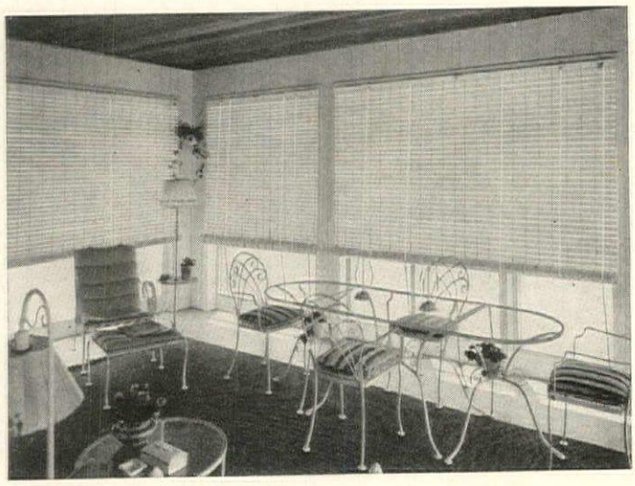
IN THE MODERN MANNER



These examples, typical of a wide selection of Cambridge innovations in the best modern spirit, will have irresistible appeal to those who appreciate the beauty of pure form and line. Shown are 10½" oblong bowl, tumbler with solid crystal base, 10" star bowl, ash tray, candle holder and 12" vase — perfect decorative complements for today's distinguished and gracious homes. Priced reasonably at your Cambridge dealer's. The Cambridge Glass Company, Cambridge, Ohio.

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mean added dollar value in a Home!

Building & Loan associations say that a Porch adds One Hundred Dollars to the actual value of ANY Home; or, if the Porch is of fair size and screened, it rates an additional Two Hundred! Make your own estimate of the plus value if that Porch, besides being screened, is equipped with WARREN'S PORCH SHADES.

But,—it's difficult to appraise the value of the Cozy Comfort, Delightful Privacy and Weather Protection Warren's Porch Shades insure. They're easy to install, operate and remove. They're Economical too, because of long service. You will Enjoy Them.

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2905-2913 E. Hennepin, Minneapolis, Minn.
173 Union St., Worcester, Mass.

QUESTIONS AND ANSWERS

(Continued from page 70)

small jar with tight-fitting lid, adding the brandy.

Special Enamel for Brass Bed

QUESTION. *What can I do to make paint stick to a brass bed? My experience has been that it flakes off.*

ANSWER. Before applying the enamel to such a bed, it should be well-cleaned with a good non-soapy household cleanser and then give it a thorough wiping over with denatured alcohol. Several enamels are made especially for applying to metal; and some can be put on directly without using any undercoat, so that you won't have difficulty in making them adhere.

Roots Tangled Around Pipes Underground

QUESTION. *Please tell me whether anything can be done to the joints of underground sewer, water and gas pipes to prevent roots of trees and hedges from getting into the pipes.*

ANSWER. If the joints are tight and not cracked in any way, it won't be possible for the roots to penetrate. However, sometimes the joints are loosened by vibration or settling. When this condition occurs, the only thing to do is to excavate, cut away the roots, and re-lay the pipe with tight joints. You can then help to avoid repetition of the difficulty by wrapping the joints in tar paper secured with copper wire.

Cure for Worm Holes in Furniture

QUESTION. *One of our hickory porch chairs seems to have a lot of worm holes and it is still infested with them. How can we get rid of these borers?*

ANSWER. It is quite likely that the holes are caused by powderpost beetles which usually attack hardwoods. They lay their eggs on the surface, and these then become worms which eat their way inside and form colonies. The best way to get rid of them is to drench the chair in kerosene or, if the infestation isn't very bad, you can force kerosene or linseed oil into the holes with a medicine dropper or oil can with a small spout. As a preventative, wax or varnish is used to seal the pores of the wood so that the powderpost beetle cannot enter.

Caster Marks on Hardwood Floor

QUESTION. *The rubber casters on one of my chairs have made black marks on the hardwood floor. How can I remove these unsightly marks?*

ANSWER. Go over these spots with a cloth soaked in turpentine or benzine—

(Continued on page 72)

Rittenhouse

The Name That Means GOLDEN TONE, SMART DESIGN in Door Chimes . . . .

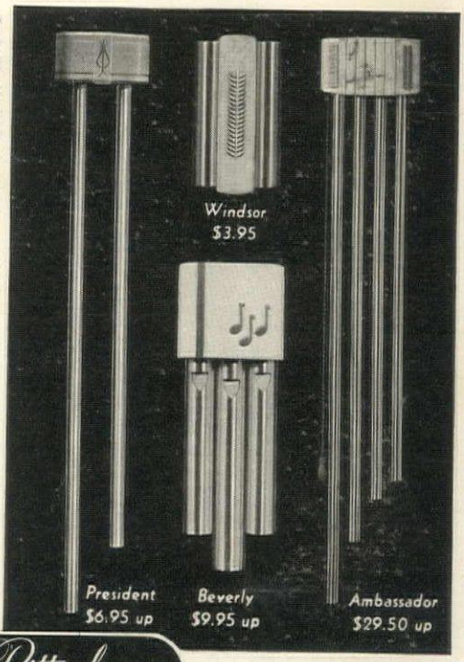
Designed for home owners who choose each decorative accessory with thoughtful care and good taste. *Rittenhouse Door Chimes* are delightful to hear—beautiful to see. Their clear, musical, *golden tone* is the result of superior chime alloys and sound precision tests. Melodious, easily heard.

Stop "Door-Bell Nerves"

Bring elegance and harmony to the home. Many smart designs—modern and period—await your selection at department, hardware and electrical stores. Easily installed on your present doorbell wiring. Judge the fine quality of Rittenhouse Door Chimes yourself—know why they are the pride of every owner—a *must* in every smart up-to-date home. Various models, $1.00 to $50.00.

Send for booklet illustrating 1941 models.

THE A. E. RITTENHOUSE CO., INC.
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designed by

HERMAN KASHINS

(*Georgian Lighting Studios*)

are on sale in the best retail shops in every state of the country.



#822 Tole Lamp with oval Tole Shade retails at $12.50



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Dealers and decorators are invited to write for our *copyrighted* catalog illustrating 200 styles.

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Our 38th year serving the industry

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Makers of Fine Furniture for the Bedroom and Dining Room

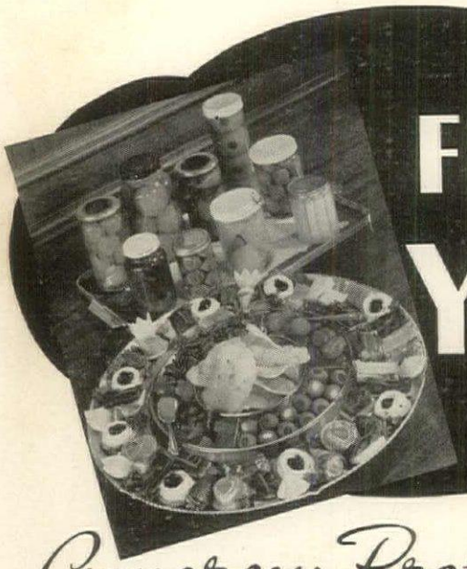
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WRITE TODAY

CALIFORNIA TABLE SPECIALTIES INC.

196 Lexington Ave., New York City

QUESTIONS AND ANSWERS

(Continued from page 71)

but first see that there is no open flame in the room. If they still show, try a little light scouring powder and rub gently. Then wipe with a clean, damp cloth and, when thoroughly dry, re-wax that section of the floor.

Placement of Salt and Pepper Shakers

QUESTION. *For a formal dinner party of twelve just how many salts and peppers should be placed on the table?*

ANSWER. There is no set rule for placing the salts and peppers—the main consideration is the convenience of your guests.

Tiny individual salt and peppers may be used in front of each person's place, or you can place six medium-sized pairs on the table to serve every two people. If you prefer the larger, more traditional type of shaker, place a pair in each corner or center them on each of the four sides of the table.

How to Remove Calcimine

QUESTION. *We are re-decorating an old Victorian house and find that most of the downstairs walls are calcimined. We successfully removed the finish on the living room wall by soaking it thoroughly with hot water applied with an old calcimine brush and then sopping it up with a sponge. The dining room wall finish won't come off as easily. Can we use some stronger solution?*

ANSWER. It is possible that the dining room has been treated with a cold water paint and on this you can use a soda solution to which some starch paste has been added. This will thicken it and allow the soda to work. Apply several coats of the solution and let it soak. The thickest parts of the coating can be removed with a broad-backed knife and the wall then washed with warm water. As a precautionary measure against removing the finish on the woodwork, cover any vulnerable parts with a masking tape.

To Clean a Black Belgian Marble Mantel

QUESTION. *I have an antique mantel of black Belgian marble which has become dull and lusterless and looks like ordinary slate. What can I do to restore the finish?*

ANSWER. If the marble has lost its luster completely, re-polishing will probably be necessary and, since you have a fairly large area to cover, it would be advisable to have it done professionally. In cases where the polish is only slightly marred, you need only to buff the surface with a cloth or chamois skin and some polishing powder. Moisten the cloth, dip it into the polishing powder and rub the surface

(Continued on page 76)



Permanent Showrooms are maintained in the following cities for the leisurely visits of the interested public and where purchases may be made through authorized merchants . . . . . .

BOSTON · CLEVELAND · CHICAGO · CINCINNATI
DETROIT · KANSAS CITY · MILWAUKEE · MINNEAPOLIS
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NORTHERN FURNITURE COMPANY SHEBOYGAN WIS

NORTHERN FURNITURE CO. SHEBOYGAN-WIS.



offers a room of practical charm for robust youngsters to live with

Because plastaloid is so resistant to cuffs, scratches, water-marks, grime . . . because it is the easiest of all finishes to keep clean and sanitary . . . because it will retain its attractive, new appearance indefinitely—this newest Lullabye ensemble gives children furniture of their own that they can raise a rumpus with, and offers mother and dad a charming ensemble that they can always be proud to show to family and friends.

Made by the pioneer builders of juvenile furniture with the largest experience, this and other Lullabye ensembles provide many exclusive advantages for the safety and comfort of your child that you will want. That is why leading stores everywhere feature Lullabye as the line that they show first. Send 10c today for fascinating well illustrated booklet—"It's Lullabye Time".

Lullabye Furniture Corp.
Stevens Point, Wis.

LULLABYE

HOW TO BUY BEDDING

(Continued from page 27)

honeycombed with tiny inter-connecting cells. Since this type has been available to the average consumer for only a little over three years, there is no general experience as to its wearing qualities, but other tests have shown that its life expectancy is exceptionally high.

Your comfortable sleep is only guaranteed when you have the proper pillow. The average pillow should give satisfactory service for about ten years when it is filled with waterfowl feathers, and for a rather shorter time when filled with landfowl feathers, since these have less life.

A mixture is best

Natural down (soft undercoating to the feathers of an adult fowl) makes the softest and most luxurious filling. However, it is often too soft for comfortable sleep, and a mixture of down and goose feathers has more support and is sometimes more comfortable.

Duck feathers are similar in construction to goose feathers, but not as resilient or fluffy. They make a firmer and a little heavier pillow.

Both chicken and turkey feathers (artificially curled to produce springiness) lose their artificial curl and become "dead" or non-resilient after a few years. They make a much heavier pillow.

Plump but light

A pillow should be well-filled, but light in weight. The better the quality of feathers, the lighter the weight. In a 21″ x 27″ pillow good standard grade down will weigh 1½ pounds; goose feathers will weigh 2½ pounds; chicken feathers 3½ pounds. The pillow should be resilient, buoyant, free from lumps, stiff feathers and animal odor. It should have eight-ounce fabric ticking to hold the feathers, because a lighter fabric will probably allow the sharp quills to poke through in a short length of time.

Because of the difficulty of getting fine goose feathers (mostly imported) several new developments have been offered recently. One pillow has a sateen cover interlined and padded with a layer of cotton—for added softness and also to keep the feathers from prickling through.

A new development here, too, is the latex pillow, filled with the same foam rubber which is used in mattresses. It is non-allergic and highly resilient. One firm washes its latex pillows with a fragrant soap, so that the pillow itself has a faint, delightfully fresh scent.



Campbell Furniture

has all 3---style . . . comfort . . . durability . . . STYLE . . . in the authentic 18th Century manner, with today's best adaptations and choicest covers. COMFORT . . . because the proportions are generous with deep, wide seats and well upholstered backs. DURABILITY . . . because modern craftsmen, using the best of materials, have spared no pains in making these "pieces of distinction".

Look for this seal at leading department and furniture stores.

CAMPBELL-CRAFT Furniture

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What is the invisible **Health Value** in this mattress?

The fabric is **SteriTized** Germ-repellent—Water-repellent

You can appreciate the sanitary advantages of SteriTized Mattress Fabric. Tests made under standards stated by U. S. Dept. of Agriculture have proved its Germ-Repellent qualities — a health feature particularly important in mattresses. In addition, water will not spot SteriTized Fabric. It can be cleaned with damp cloth. SteriTized ticking guards against odors —stays sweet and dainty. Be sure your new mattress keeps good looks—get SteriTized Fabric.

Look for the "KNIGHT OF HEALTH"

The mark of

SteriTized MATTRESS **Fabric**

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Made by Blumenthal Print Works, New Orleans, U.S.A.



Heralds of Spring



Spring isn't far behind when the Easter Rabbit and Chicken come into the spotlight . . . and here's a milk glass Rooster, reproduced *in a standing position* for the first time in America. • It's so realistic in its colors and details and so superbly molded you almost expect it to crow. The top half of the Standing Rooster lifts off and the bottom becomes a bowl for candy or nuts. • The Rabbit Dish is reproduced from one of Westmoreland's earliest molds, just lately re-discovered. It's white with pink-lined ears and eyes, and may be used for candy, nuts or as a relish or vanity dish. • Both the Rooster and the Rabbit will be especially pleasing to children during the Easter Season. They may be seen at the better stores in your community.

WESTMORELAND GLASS COMPANY

Grapeville, Pa.

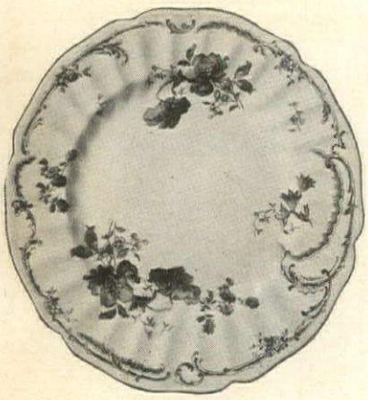
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THE OLD CHELSEA



THE CHILTERN

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Your Royal Doulton dealer can show you a selection. Write us for his name, if necessary. Enclose 10c if you would like to receive a fully illustrated booklet—including correct table services.



DAFFY-DOWN-DILLY

WM. S. PITCAIRN CORPORATION
Sole American Agents
212 FIFTH AVE., NEW YORK

WRITE FOR THESE BOOKLETS

(Continued from page 68)

HOMEFURNISHINGS (Cont.)

PULLMAN FURNITURE

Three folders display a large selection of furniture for the living room: (1) The Pullman 18th Century Decorator's Group, (2) Modern Furniture, and (3) The Pullman Sleeper, a real sofa that can be changed into a real bed. Pullman Couch Company, Dept. HG-4, 3759 South Ashland Avenue, Chicago, Illinois.

STREAMLINE MODERN

shows page after page of smart groupings of charming living, dining and bedroom furniture, whose tailored simplicity and new "wheat" finish have been developed to blend harmoniously with any decorative theme. Send 10c. Heywood-Wakefield, Dept. D 4, Gardner, Massachusetts.

60 INSPIRED ROOMS

shows how American decorators and designers plan and execute rooms at Grosfeld House, and also gives the details of how and where you can obtain the various decorative elements exhibited. Send 10c. Grosfeld House, Dept. HG-4, 320 E. 47th St., N. Y. C.

DECORATING WITH WHITNEY MAPLE

Authoritative suggestions as to backgrounds, grouping, lighting, and the selection of individual and two-purpose pieces make this booklet a helpful decorating guide to the use of American Colonial furniture in homes of today. The section on color is well considered and timely. Send 10c. W. F. Whitney Co., Inc. Dept. HG-4, South Ashburnham, Massachusetts.

WINDOWS—HOW TO CURTAIN THEM

illustrates how you can set off your windows most beautifully with well chosen curtains. These curtains (there are some bedspreads too) are made of a lovely, long wearing net. Send 10c. Quaker Lace Co., Dept. HG-4, 330 Fifth Avenue, N. Y. C.

SIGHT SAVING AND STYLE

presents the story of I. E. S. Certification and what it means. It pictures the nine basic types of I. E. S. lamp and suggests where to use them. It outlines some of the tests that give protection on better light and better service. I. E. S. Better Sight Lampmakers, Dept. HG-4, 2116 Keith Bldg., Cleveland, Ohio.

NU-WOOD COLOR HARMONIZER

This extravagantly illustrated 32-page booklet can facilitate the best selection of wood finishes for your rooms. By turning some pictures of walls and ceilings back and forth, fifty-four individual rooms can be designed. Wood Conversion Company, Dept. 113-4, 1st Natl. Bank Bldg., St. Paul, Minnesota.

KITCHENS & BATHROOMS

KITCHENS OF DISTINCTION

shows beautiful ensembles of Coppes cabinets, with such clever accessories as Glideaway tables, interior and counter-top lighting, plan desks and efficient storage sections. It answers all your questions—gives full specifications—lists 18 available colors! Coppes, Inc., Dept. HG-4, Nappanee, Indiana.

FOR YOUR BATHROOM AND KITCHEN

there is a plastic just recently made available to the general public—Formica. Used in the finest ships, trains, and hotels, it is nearly as impervious to everything as a diamond. There are more than 70 colors. Formica Insulation Co., 4656 Spring Grove Ave., Cincinnati, Ohio.

WHEN GUESTS ARRIVE

. . . is your bathroom a source of pride to you? asks a pertinent pamphlet which describes the quiet, water and space saving T/N one-piece water closet and the specially designed Winston Lavatory. W. A. Case & Son, Dept. K-41, Buffalo, New York.

WEISWAY CABINET SHOWERS

This illustrated folder shows you how to have added bathing facilities in your home. It lists and describes several models of cabinet showers suitable for all types of houses. Henry Weis Mfg. Co., Dept. HG-4, Elkhart, Indiana.

KITCHEN PLANNING SIMPLIFIED

is a colorful book of smart kitchens. It will help you to visualize your new kitchen, with its chart of 12 beautiful colors—its kitchen plans—and detailed specifications of all cabinets and units. Kitchen Maid Corp., 414 Snowden St., Andrews, Indiana.

THE BLACKOUT IN EUROPE spotlights

SARATOGA SPA

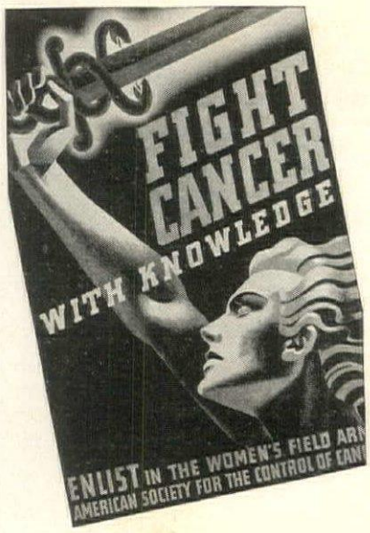
America's First Real Spa

Here are *naturally carbonated* mineral Waters and *continental-type* Cures the peers of any in the Old World. World travelers now proclaim their American preference. Medical opinion coincides. To the best of the world's spa therapies, Saratoga has added improvements and equipment evolved by modern medical research.

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NEW PLANS AND COLOR SCHEMES

for bathroom and kitchens are described in a 24-page, fully colored booklet. A new dental lavatory and a cabinet sink are featured. Kohler Co., Dept. HG-4, Kohler, Wis.

ST. CHARLES STEEL KITCHEN CABINETS

A new booklet describes and pictures in detail two complete lines of kitchen cabinets designed for the modern home—large or small. It can be an invaluable guide to intelligent kitchen planning. Write to St. Charles Manufacturing Co., Dept. HG-4, St. Charles, Illinois.

GLORIFYING THE BATHROOM

is sure to make you dissatisfied with your present bathrooms. Functional yet beautiful mirrors, shelves, cabinets, and tubular lighting fixtures are described with photographs and layouts. Ask for booklet HG-4. Phillip Carey Co., Miami Cabinet Division, Middletown, Ohio.

INSTRUCTION AND RECIPE BOOK

has been prepared to help the users of Universal Electric Ranges operate their ranges in the most efficient, economical way. Seventy pages of recipes include suggestions for making full use of this range in scientific cooking. Send 10c. Landers, Frary & Clark, Dept. HG-4, New Britain, Conn.

HEATING & INSULATION

HEATILATOR

tells of a new type fireplace on the principle of the warm air furnace—to circulate heat throughout the room instead of toasting your face while your back freezes. It is a form around which any sort of fireplace can be built! Heatilator Co., 644 E. Brighton Ave., Syracuse, New York.

DELCO-HEAT

In two booklets, Delco presents a complete story of automatic heating. One illustrates the many outstanding features of the Delco Oil Burner. "The Other Half of the Story" gives you a graphic solution to important installation problems. Delco Appliance Div., 391 Lyell Ave., Dept. HG-4, Rochester, New York.

A HEATED QUESTION

is answered by the new Minneapolis-Honeywell Chromotherms. If you want to know how much trouble you can save yourself in heating your house, by all means send for this new booklet which is full of many interesting statistics. Minneapolis-Honeywell Co., Dept. HG-4, 2790 4th Ave. So., Minneapolis, Minnesota.

A PORTABLE HUMIDIFIER

for home or office is Carrier's newest antidote for the heat parched air which is produced by steam and hot air heating. It took 3 years to develop this completely portable, lightweight, very attractive solution to winter discomfort. Write to Carrier Corp., Desk D40, Syracuse, New York.

STINGING YOUR FUEL BILL

In a compact booklet, Burnham outlines several ways of cutting down fuel bills, and explains the advantages of its two Yello-Jacket models. The Burnham Boiler Corp., Dept. B, Irvington, New York.

FOR YOUR COMFORT IN WINTER

An elaborate brochure illustrates and describes the complete line of Crane boilers, furnaces, air conditioners and radiators. Crane Company, Dept. HG-4, 836 S. Michigan Ave., Chicago, Illinois.

CHINA, SILVER, GLASS

TULIPAN STERLING SILVER.

Twenty-three representative pieces of exquisite hand-wrought silver are illustrated in this little book on the Tulipan pattern—a stylized tulip design of simplicity and great dignity. Facing diagrams quickly identify each piece. Frank W. Smith, Inc., Dept. HG-4, Gardner, Massachusetts.

MODERN AMERICAN GLASSWARE

designed by Libbey is presented in a thrilling thirty-two page booklet. Amazingly realistic photographs display exclusive glass and crystal patterns. Write to the Libbey Glass Co., Dept. HG-4, Toledo, Ohio.

HEISEY'S,

in a series of little folders, features four attractive glass patterns, "Whirlpool", "Ridgeleigh", "Crystolite", and "Crinoline" to add distinction to your hospitality and charm to your daily table. Items range from nested ash trays and cocktail shakers to jam jars and flower vases. A. H. Heisey & Co., Dept. HG-4, Newark, Ohio.

SPODE'S LOWESTOFT

is a fascinating brochure on the origins of this heirloom china of the past—and the future. It pictures many of the old patterns that are enjoying a revival today. Copeland & Thompson, 206 Fifth Ave., N. Y. C.

WRITE FOR THESE BOOKLETS

(Continued from page 74)

CHINA, SILVER, GLASS (Cont.)

HOW TO BE A SUCCESSFUL hostess is one of the most enlightening booklets for the bride—a guide to smart usage—with chapters on correct and distinguished table settings—with menus, diagrams, photographs, and information on silver and service. Send 10c. Reed & Barton, Dept. HG-4, Box 990, Taunton, Mass.

SILVERSCOPE, in the form of ingenious movable charts and diagrams, is an authentic guide to approved table settings, silver and decorations for all occasions. The discriminating hostess will be fascinated by the amazing new Silverscope. Send only 25c to Heirloom Plate, Dept. HG2, Sherrill, New York.

FINE GLASSWARE, how it is made, how to care for it, how to select it for your table—these and other fascinating subjects are discussed in a splendid thirty-five page booklet. The Cambridge Glass Company, Dept. HG-4, Cambridge, Ohio.

THE RISE OF WEDGWOOD tells of the beginnings of the famous Queen's Ware, Black Basalt and Jasper Ware—and of the master potter and his family. In a pocket at the back are loose-leaf color illustrations showing a number of the most prominent patterns. Send 10c. Josiah Wedgwood & Sons, Dept. HG-4, 162 Fifth Avenue, New York City.

ACHIEVEMENT is a little history worth reading—a story of the potteries that make fine Syracuse China. It tells of their pioneering in perfecting the manufacture of the vitreous, strong type of tableware known as "American China". Onondaga Pottery Co., Dept. HG-4, Syracuse, New York.

ROYAL DOULTON, that distinguished English china, offers a flock of leaflets to help you select your dinner service. Each pictures one lovely pattern, with a brief descriptive history of the design and a clue to its decorative associations—along with a list of available pieces. Wm. S. Pitcairn Corp., Dept. HG-4, 212 Fifth Ave., New York City.

FOUR HUNDRED YEARS from Master Etchers to "Master-Etchings" is an historical synopsis of the art of etching. It tells how Fostoria, in the late 90's, adapted the etching process to glass—and pictures, for your formal and informal settings, new designs in this superb handmade crystal. Fostoria Glass Co., Dept. HG-4, Moundsville, West Virginia.

ALVIN offers folders on the newest patterns in sterling, with a price list to help you plan your flatware service. There's one on Mastercraft, Bridal Bouquet, Maytime and Chased Romantique. Alvin Silversmiths, Providence, Rhode Island.

SPRING GIFT BOOK Ovington's offers a 16-page booklet that illustrates a grand selection of distinctive gifts. Write to Ovington's, Dept. HG-4, 437 Fifth Ave., New York City.

FINE CHINA tells the story of Lenox, a name revered by all connoisseurs. The triumph of American made china is told in as romantic and interesting a story as you will find in many a day. You will know more about your own china, and have even more respect for American industry and courage when you have read it. Lenox Inc., Dept. HG-4, Trenton, New Jersey.

TRAVEL

THE HOMESTEAD A charming, well-illustrated booklet, "Living at the Homestead", tells the exciting story of vacation pleasure at this lovely resort. You'll enjoy reading how and why the Homestead is different. The Homestead, Dept. HG-4, Hot Springs, Va.

THE GREENBRIER A handy little folder describes the many facilities for an enjoyable rest and recreation at this magnificent year 'round resort. Write to The Greenbrier, Dept. HG-4, White Sulphur Springs, West Virginia.

CARRY ME BACK TO OLD VIRGINIA is a beautiful picture book of Utopian vacation spots and famous landmarks to visit in the Old Dominion—historic shrines, national and state parks; battlefields; seashore, forests. Complete historical and informative notes accompany each picture. Virginia Conservation Commission, Dept. HG-4, Room 811, 917 Capitol St., Richmond, Va.

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BEFORE you decorate *any room* this Spring, ask your wall-covering dealer or your paperhanger to show you his 1941 SANITAS Style Book. The SANITAS X-ray in the front of the book shows clearly just why SANITAS is stainproof; permanently washable . . . why it so successfully covers imperfect walls and ceilings . . . making them look new. For 38 years SANITAS has enjoyed a fine reputation for *proven* WASHABILITY and WEARABILITY—now SANITAS wins a new name for BEAUTY!

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WINES & FOODS

RARE RECIPES from old Virginia are given in "Leaves from the table of George and Martha Washington", a colorful 44 page book on how to use wines in fine cooking. The Taylor Wine Co., Dept. HG-4, Hammondsport, N. Y.

GOOD WINES for the great moments describes the methods of manufacture and qualities of American wines. Charmingly written, this booklet may open your eyes to the pleasures of economically stocking your cellar. Pleasant Valley Wine Co., Dept. HG-4, Rheims, New York.

OTHER BOOKLETS

DIX-MAKE UNIFORMS are described in a new booklet which makes it easy for you to select for your maids. A wide selection of uniforms and aprons are illustrated for your leisurely selection. Write Henry A. Dix and Sons Corp., Dept. HG-4, 1350 Broadway, N. Y. C.

FLOWER ARRANGING —a fascinating hobby—is one of the most imaginative, helpful, and beautiful booklets in a long time. Fifty-six pages in gorgeous color of fairy-like flower arrangements will inspire you surely to try some new ideas yourself. Send 10c. The Coca-Cola Co., Dept. HG-4, Atlanta, Georgia.

NEEDLETUFT BEDSPREADS. This descriptive price list catalogues many patterns available in Candlewicks, Needlepunch, Feathertuft and Chenille, with a special section on "Needlepunch Heirlooms", the authentic reproductions and adaptations of classic bedspreads. Cabin Crafts, Dept. HG-4, Dalton, Georgia.

HOME ECONOMICS AND RAYON tells you, and in not too technical terms, all about rayon, its characteristics, advantages and style value. It also answers hundreds of questions on the care and use of rayon and includes swatches of a dozen interesting weaves of this textile. Send 10c. American Viscose Corporation, Dept. HG-4, 180 Madison Ave., New York City.

THE OPEN DOOR TO A NEW LIFE is the illustrated story of Shepard Homelift, easily installed elevator for the home. Included are scaled drawings and an impressive list of Homelift-equipped homes. Shepard Elevator Co., Dept. HG-4, 2429 Colerain Ave., Cincinnati, Ohio.

THE HAMMOND ORGAN In an exquisitely illustrated booklet, you may learn all about this amazing instrument, and read enthusiastic comments of famous musicians and Hammond owners in all walks of life. Hammond Instrument Co., Dept. HG-4, 2905 North Western Ave., Chicago, Illinois.

A CHIME SIGNAL that banishes doorbell nerves is the welcome suggestion of this leaflet on the Rittenhouse Junior Electric Door Chime, which replaces the shrill b-r-r-ring with a single vibrant note. It's inexpensive, too. A. E. Rittenhouse Co., Dept. HG-4, Honeoye Falls, New York.

SETH THOMAS CLOCKS An illustrated folder contains nineteen models of both electric and keywound clocks designed for all occasions by this famous manufacturer. Write to Seth Thomas Clocks, Dept. HG-4, Thomaston, Connecticut.

"HOW'S YOUR COLOR-Q?" Here is an entertaining booklet by an authority on bedroom decoration. Many full color photographs make this an informative quiz you'll enjoy. Send 10c. Bates Fabrics, Inc., Dept. HG-4, 80 Worth Street, New York City.

AJELLO CANDLES The comprehensive booklet traces a most fascinating history of candles. A large selection of candles for every occasion illustrates the craftsmanship for which the Ajello family is renowned. Antonio Ajello & Bros., Dept. HG-4, 357 E. 124 Street, New York City.

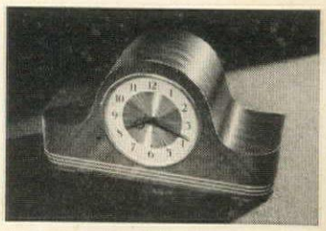
COOKING OUT OF DOORS Master folding grills and self-contained charcoal grills are described in a handy little folder. Several models are illustrated. Master Metal Products, Inc. Dept. HG-4, 279 Chicago St., Buffalo, N. Y.

IT PAYS TO OWN A RONSON This booklet demonstrates the smartness, convenience and economy of Ronson lighters. Illustrated are types to be used as accessories of dress by men and women, and table lighters for every room in the house. Write to Ronson Lighters, Dept. HG-4, Newark, N. J.

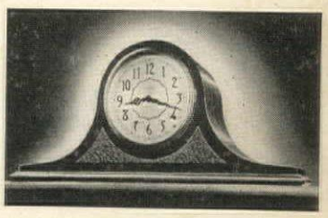


Armbruster won't trust any clock but a Seth Thomas

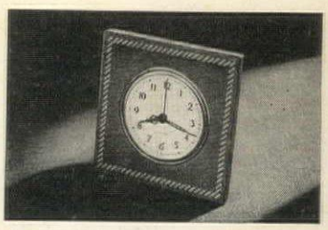
▶ Seth Thomas Electric and Key Wound Clocks are a fine family tradition. Honor your own home with one. Give one to someone you love. Here are beauty and accuracy, backed by the name made famous by time.



THE SOLNA. A Seth Thomas of distinction. Mahogany cabinet, genuine holly wood inlays. Charmingly designed hands, polished solid brass feet. Choice of self-starting electric or 8-day pendulum movement. Strikes hours and half hours. $20.



THE MEDBURY. Genuine quarter-hour Westminster Chime. Rich mahogany case with bird's-eye maple front panel. Self-starting electric movement. $27.50. (With 8-day pendulum movement, $27.50.)

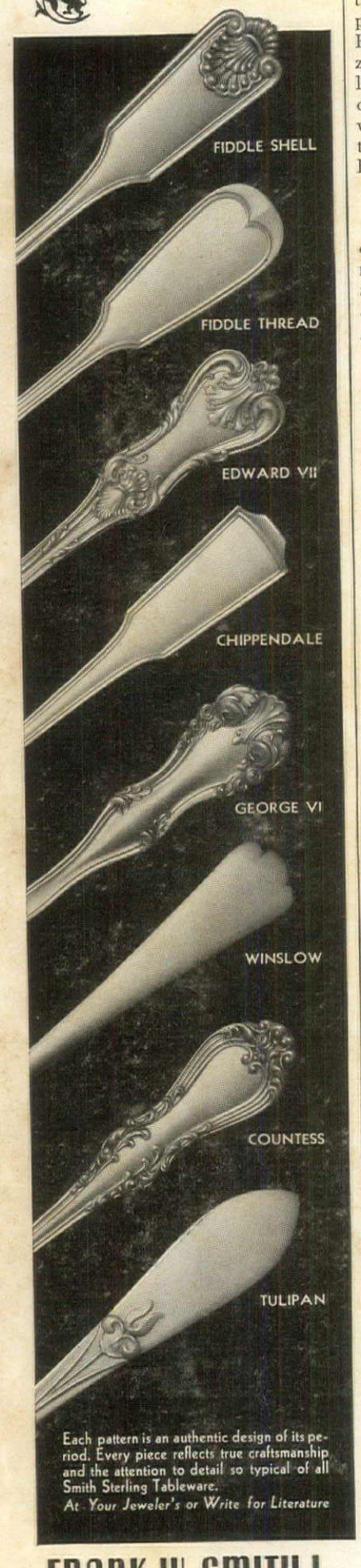


THE FALCON, an electric clock ideal for library or office. Covered with genuine leather in rich tan. Hand-laced border in lighter shade. Light ivory dial. Gold color sash. Self-starting movement. $9.95.

Other fine Seth Thomas Clocks, self-starting electric and eight-day keywound, from $4.95 to $250. Send for booklet: Seth Thomas Clocks, Dept. HG-4, Thomaston, Conn. Div. of General Time Instruments Corp.

SETH THOMAS
Clocks
CHOICE OF SELF-STARTING ELECTRIC AND KEYWOUND

Sterling



Each pattern is an authentic design of its period. Every piece reflects true craftsmanship and the attention to detail so typical of all Smith Sterling Tableware.
At Your Jeweler's or Write for Literature

FRANK W. SMITH, Inc.
Silversmiths for Half a Century
GARDNER MASS.

TAKE A LETTER

Plea and Promise

Dear Sir:

Hitler may have us all two years from now—but even if he does, I may as well enjoy HOUSE & GARDEN! But there is one thing I want you to promise me—don't (no matter what Hitler does) go changing this magazine into a cheap one to appeal to the lower income brackets. I have no income at all, but I'm bored to death with nice, stupid, middle-class publications supposedly suited to people of limited means. . . .

ANNETTE A. WATTLES,
Annapolis, Md.

• *Two years from now* HOUSE & GARDEN *will be going stronger than ever, its editorial policy on the same high level we have maintained for almost forty years.—ED.*

Practical Improvements

Dear Sir:

I think your article in the last issue about investing in a home should be read by every real estate man. . . .

EDWARD SULLIVAN,
Excelsior, Minnesota

Dear Sir:

I think the section devoted to "home improvements" is one of the best things —the most helpful I've ever seen.

PATRICIA KROH,
Larchmont, N. Y.

Flower Interests

Dear Sir:

. . . . I would like to see more articles on flower arrangements in color. . . .

MRS. EARL EDWARDS,
Knoxville, Iowa

• *Did you miss our Flower Arrangement article in March? There is also one on page 38 in this issue.—ED.*

Dear Sir:

. . . . Reading for many months your gardening section of HOUSE & GARDEN I have been enabled to grow in these tropics the flowers that remind me of home. . . .

C. E. C. QUINN,
Aruba, Curaçao

Editorial

Dear Sirs:

Your editorial "A Message to Garden Clubs" is to me not only a most timely editorial but one in which you have placed your finger upon a matter of very vital concern to the American people as a whole. . . .

RICHARD P. WHITE,
Executive Secretary,
American Association of Nurserymen,
Washington, D. C.

Orchids for Everybody

Dear Sir:

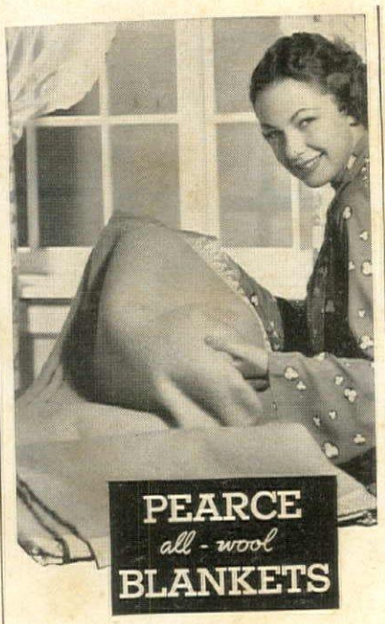
Ever since the publication of your February number containing the article "Orchids for Everybody" by Dr. Witt Miller, I've been receiving phone calls for orchid seed and information about growing them, because I've been flowering orchids successfully the past dozen years. Some very important facts were omitted in that article, and in justice to your readers, they should have been made.

For example, the seedlings take about ten years to bloom. Doubtless, the ardor of your house-grower would be dampened if he were informed of that fact, along with the other cultural details in the article. Also, it is practically impossible to sow seeds in any but an aseptic laboratory. The steps pictured are quite correct, but they must be conducted in the sterile air of a laboratory. No orchid seedlings could mature and bloom successfully in the normal atmosphere of a house (pictures 13 and 15). They must be grown in Wardian cases, which quite accurately duplicate the atmospheric conditions of a greenhouse.

It does seem cruel to raise your readers' hopes without mentioning the true and complete details of culture.

EDITH H. MYERS,
Philadelphia, Pa.

• *Our readers should be interested in this informative letter. Regarding the culture of orchids in the laboratory, we have seen photographs of them growing in such crude laboratories as the family bathroom.—ED.*



Choose Pearce Blankets for real sleeping comfort. . . . Closely woven of finest wool by America's oldest blanket mill. . . . Light in weight, but thick and soft with deep, springy nap that never flattens out with wear or washing. . . . Modern styling. . . . Soft pastels, bright or dark colors, gorgeous plaids. . . . Wide Rayon Satin binding. . . . Mothproofed, preshrunk, tested for color fastness.

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of hand-printed, color-fast
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$1.00 53x53 inches
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43x43 in. 89¢
53x72 in. $1.79
60x60 in. $1.79
60x80 in. $2.29

Napkins, 12½x12½, 10¢ each; 16½x16½, 19¢.

Canna Red and Black; Delphinium and Forget-me-not Blue; Dusty Rose and Cornflower Wine; Bud and Leaf Green; Goldenglow and Brown. If you don't find "July Garden" at leading stores write "Queen Anne," Box 36, West New York, New Jersey.



QUESTIONS AND ANSWERS

(Continued from page 72)

vigorously until the desired polish is obtained. Polishing powder, or "putty powder" as it is usually called, can be obtained from marble setters. If the surface is very dull and has a slightly rough appearance, it may be necessary to buff it with a fine abrasive before using the polishing powders. Emery flour or #220 carborundum may be used for this purpose.

To Preserve Natural Color of Chestnut

QUESTION. *We are having the library in our home paneled in chestnut and wish to preserve the natural color. Can you recommend a protective finish?*

ANSWER. Try using a very thin coat of white shellac and when it is dry, apply a finishing coat of white wax. Give the paneling a good rubbing until you have as high a finish as you want. Should you prefer a dull coat, use two thin coats of shellac, sandpapered down between coats. You can then rub the shine off the final coat by going over it with a rag dipped in linseed oil and powdered pumice

Color Scheme for Window Boxes

QUESTION. *We have just had our Colonial house painted white and the shutters blue-green. What color shall we paint the window boxes?*

ANSWER. Any one of the following colors can be used effectively on your window boxes: blue-green, white, sandstone or reddish gray. They should be painted with exterior enamel. Red, pink and white geraniums with trailing ivy make a pleasing combination and later on these might be replaced by pure white petunias.

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BACKGROUND FOR *Dorothy Lamour* AND *Bob Hope*

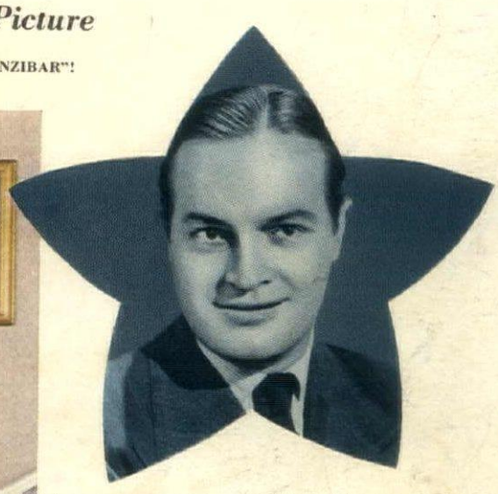
in **"CAUGHT IN THE DRAFT"**

a Paramount Picture

See these two stars in their current picture, "ROAD TO ZANZIBAR"!







As much care goes into the designing of sets for moving picture stars . . . as into the clothes they wear! To complement Dorothy Lamour's flashing beauty, Hans Dreier, Paramount art director, chose this Masland Wilton Carpet. Many Masland rugs and carpets have won similar Hollywood honors . . . been picked as "Settings of the Stars" . . . backgrounds for Mary Martin, Barbara Stanwyck and other Paramount leading ladies. Yet Masland Rugs are not only beautiful, they're woven to "take it"—whether it's in a moving picture studio or in your home.

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Masland Wilton Carpet No. 8773-5221

Masland Wilton and Argonne Rugs

Always better than need be

MASLAND
MARK OF QUALITY



Proof that Masland Rugs can "take it" are the Masland Sidewalk Tests carried out by many stores every year. A Masland Rug is put on the sidewalk in front of the store to stay there in all weather—rain, snow, beating sun. Thousands of feet tramp over it, grinding in mud, dust, grime.



After two weeks—more punishment than most rugs get in a lifetime—half of the rug is cleaned to show that the rug is still like new. These aren't special "Sidewalk Test" rugs—they're out of the store's stock.



Look for the star. You'll find it both on Masland Argonnes, "The Rug with the 3-Year Guarantee," and on the famous Masland Wiltons. Room sizes as low as $39.50 at department and furniture stores.

Apr 2'41 1 of 3



Mystery of the Vanishing Hills

PICK OUT, just for fun, some lofty range that rises sheer and purple before you . . . and transform it swiftly, effortlessly into a plain! No motoring miracle, this—simply an everyday experience in the life of the lucky man who owns a 1941 Lincoln-Zephyr!

FOR THIS fleet, hardy traveler sweeps you up the hillside or down the narrow glen with a sure, silent, steady flow of alert 12-cylinder power . . . gives you *far more fun per gallon* than you ever enjoyed before at the wheel of a motor car! And all this brawny spunk is quietly cradled in the sweetest riding automobile you've ever driven! Relaxed in the restful luxury of chair-high seats hammocked "amidships". . . cushioned on long, slow-motion, liquid-like springs . . . you skim over the highways as swiftly and gently and smoothly as a glider in flight.

YOU WON'T have to be told, either, that Lincoln master craftsmen build these beauties in the great Lincoln precision plant. Lithe, sleek, richly appointed throughout the interiors, they sparkle with smart-car artistry from stem to stern. And this advanced brand of good looks has its roots deep down in the rugged, unit body-and-frame construction of closed types . . . and in a kind of design and manufacture that is fundamentally modern, different and better!

ARRANGE with your nearest dealer to go for a Lincoln-Zephyr *glider-ride* today! At the wheel of this amazingly alert and responsive car that levels off hills like magic, you'll start to *enjoy* driving again—just for the fun of it!

LINCOLN MOTOR CAR DIVISION,
FORD MOTOR COMPANY

Builders also of the Lincoln-Continental, Cabriolet and Coupe; the Lincoln-Custom, Sedan and Limousine

